

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **ELEVENTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 218-220

A GOOD MAN GOES TO WAR,
LET'S KILL HITLER
AND NIGHT TERRORS



BBC

DOCTOR WHO

THE COMPLETE HISTORY



A GOOD MAN GOES TO WAR

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EDITOR MARK WRIGHT
EDITORIAL ASSISTANT EMILY COOK
DOCTOR WHO MAGAZINE EDITOR TOM SPILSBURY
ART EDITOR PAUL VYSE
ORIGINAL DESIGN RICHARD ATKINSON
COVER AND STORY MONTAGES LEE JOHNSON
PRODUCTION ASSISTANT PETER WARE
ORIGINAL PRODUCTION NOTES ANDREW PIXLEY
ADDITIONAL MATERIAL JONATHAN MORRIS, RICHARD ATKINSON,
ALISTAIR MCGOWN, TOBY HADOKE
WITH THANKS TO JAMES BRAILSFORD, CHRIS CASSELL, GAVIN
COLLINSON, PAUL CONDON, NEIL CORRY, JAMES DUDLEY, BEN FOSTER,
MARK GATISS, CLAYTON HICKMAN, DAVID J HOWE, NIC HUBBARD,
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RUSSELL, JIM SANGSTER, GILLANE SEABORNE, HEDDI-JOY TAYLOR-
WELCH, JO WARE, BBC WALES, BBC WORLDWIDE AND BBC.CO.UK

MANAGING DIRECTOR MIKE RIDDELL
MANAGING EDITOR ALAN O'KEEFE

BBC Worldwide, UK Publishing :
DIRECTOR OF EDITORIAL GOVERNANCE NICHOLAS BRETT
DIRECTOR OF CONSUMER PRODUCTS AND PUBLISHING
ANDREW MOULTRIE
HEAD OF UK PUBLISHING CHRIS KERWIN
PUBLISHER MANDY THWAITES
PUBLISHING CO-ORDINATOR EVA ABRAMIK
UK.Publishing@bbc.com
www.bbcworldwide.com/uk--anz/ukpublishing.aspx

**Partwork Authority,
Marketing and Distribution :**
Hachette Partworks Ltd
Jordan House
47 Brunswick Place
London N1 6EB
www.hachettepartworks.com

MANAGING EDITOR (HACHETTE) SARAH GALE
PUBLISHER (HACHETTE) HELEN NALLY

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Welcome

The gang's all here for the opening story of this volume of *Doctor Who – The Complete History*. In *A Good Man Goes to War* [2011 – see page 6], the Doctor amasses an intriguing army of allies and friends to help in the assault on Demon's Run and rescue Amy and baby Melody.

It's one of those brilliant plot wheezes that makes us wonder just what the Doctor gets up to when he's not on our screens. He clearly has countless adventures that we, his loyal audience, are not party to, and they are adventures that are seductive and brilliant for the very reason that we *haven't* seen them.

For example, we have never met Madame Vastra and the loyal Jenny before, yet this reptilian resident of Paternoster Row has a history with the Time Lord. They first met in the Underground in Victorian London, the Doctor convincing Vastra to stop her revenge killings against innocent human beings. There we have it, a fully formed adventure relayed in a single line of dialogue, and one that can prompt our imagination to fill in the blanks. And it's

Right:

Vastra and Jenny, part of the Doctor's rag-tag army.



brilliant, a true *Doctor Who* classic by the virtue of it never being made.

Similarly, the origins of Sontaran Commander Strax and his relationship with the Doctor is a story that we have yet to see – and this relationship is even more shrouded in mystery than his future employer Vastra's connection to the Doctor. That he owes the Doctor a debt is established – but why? Was the Doctor responsible for his demotion to nurse? Was it an act of compassion from the Doctor to save Strax's life, or a punishment for a terrible Sontaran misdemeanour? We'll likely never know, but filling in the details is all part of the fun.

It's the same with *Let's Kill Hitler* [2011 – see page 40]; the Doctor has a whole summer series break in which to find Melody, which could amount to an entire series of TV adventures that we'll never see. What did he get up to, where did he go, who did he meet? All questions that can keep fan-fiction writers going for years.

Finally, in *Night Terrors* [2011 – see page 86], there's something of a back-to-business feeling as the Doctor, Amy and Rory investigate sinister goings on at a normal, run-of-the-mill block of flats.

In the space of these three adventures, *Doctor Who* goes from a heavily fortified space fortress in the far future, to Berlin, 1938, before ending up helping a lost, terrified little boy in a block of flats on contemporary Earth.

It's yet another reminder of how brilliant and inventive the Doctor's adventures can be – whether we see them or not.

Mark Wright – Editor



'THE DOCTOR AMASSES AN
ARMY OF ALLIES AND FRIENDS
TO HELP RESCUE AMY
AND BABY MELODY.'



A GOOD MAN GOES TO WAR

➤ STORY 218

Across space and time, the Doctor recruits an army to rescue Amy from the clutches of the evil Madame Kovarian. In the aftermath of the Battle of Demon's Run, River Song delivers a revelation that will change the Doctor, Amy and Rory's lives for ever.



Introduction

The 2011 series, for the first time since the series returned in 2005, had a mid-series break (although the 2007 and 2008 series had skipped a week to allow for the *Eurovision Song Contest*). Seven episodes aired in the spring, culminating in *A Good Man Goes to War*, the remaining six aired almost three months later. The only time something like this had happened before was when the 1976/7 series took six weeks off at the end of the year, with *The Face of Evil* [1977 – see Volume 26] being treated almost like the start of a new series when *Doctor Who* returned on 1 January 1977.

The upshot of the scheduling decision in 2011 was that *A Good Man Goes to War* was given some of the trappings of a series finale. It featured the triumphant return of old allies in a manner similar to 2008's

series climax *The Stolen Earth/Journey's End* [see Volume 60]. Making a swift return from *The Curse of the Black Spot* [2011 – see Volume 67] were Captain Avery and his crew. The space-faring Spitfires of *Victory of the Daleks* [2010 – see Volume 63] came to the Doctor's rescue, and trader Dorium Maldovar – last seen in *The Pandorica Opens* [2010 – see Volume 66] – found himself recruited to the cause.

In addition to these old friends, the story also introduced what would become known as 'the Paternoster Gang': Silurian Madame Vastra, her wife Jenny and Sontaran nurse Strax. They would return in several mini-sodes, including *The Great Detective*, aired during the BBC's Children in Need 2012 telethon. Following that, they appeared in *The Snowmen* [2012 – see Volume 72], *The Crimson Horror*, *The Name of the Doctor* [both 2013 – see Volume 74] and *Deep Breath* [2014 – see Volume 76].

This mighty team of heroes old and new was assembled to resolve some of the mysteries that had been building over the course of the series. We got to properly meet the 'Eye Patch Lady' who'd been glimpsed in episodes since *The Impossible Astronaut* [2011 – see Volume 66] and began to build a picture of what she was up to. The episode ended on a cliffhanger of sorts – in much the same way the series between 2005 and 2007 had – as we discovered the true identity of Amy's baby.

Following this experiment, splitting a series into two, the 2012/13 series would take things further, presenting us with a final run of adventures with Amy and Rory in 2012 and the mystery of Clara – the "impossible girl" – in 2012/13. ■

Below:

Jenny and Vastra – old allies, new adventures.



'A GOOD MAN GOES TO WAR
WAS GIVEN SOME OF THE TRAPPINGS
OF A SERIES FINALE.'

STORY

On the Demon's Run asteroid base, Amy Pond cradles her month-old baby, Melody, promising her that her father is on the way. As she speaks, Rory confronts the twelfth Cyber Legion demanding to know where his wife is. [1]

On Demon's Run, two clerics known as the Thin One and the Fat One chat with a soldier called Lorna Bucket. Then the Fat One is summoned to his 'conversion tutorial' with the Headless Monks. They ask him to make a donation – his head!

In London in 1888, a Silurian called Madame Vastra returns home and is informed by her maid, Jenny, that the TARDIS has materialised in their dining room. It means a debt is to be repaid. [2]

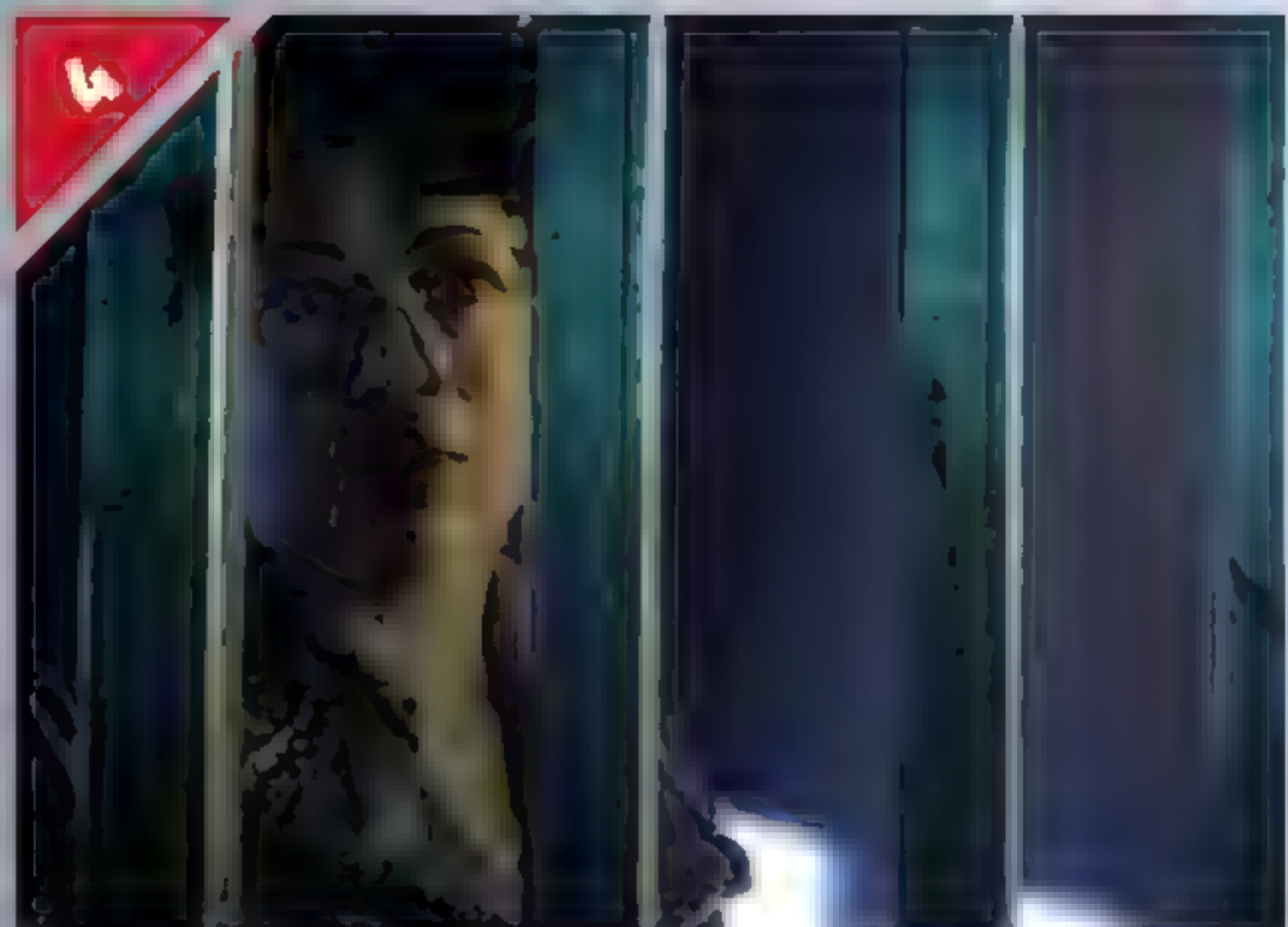
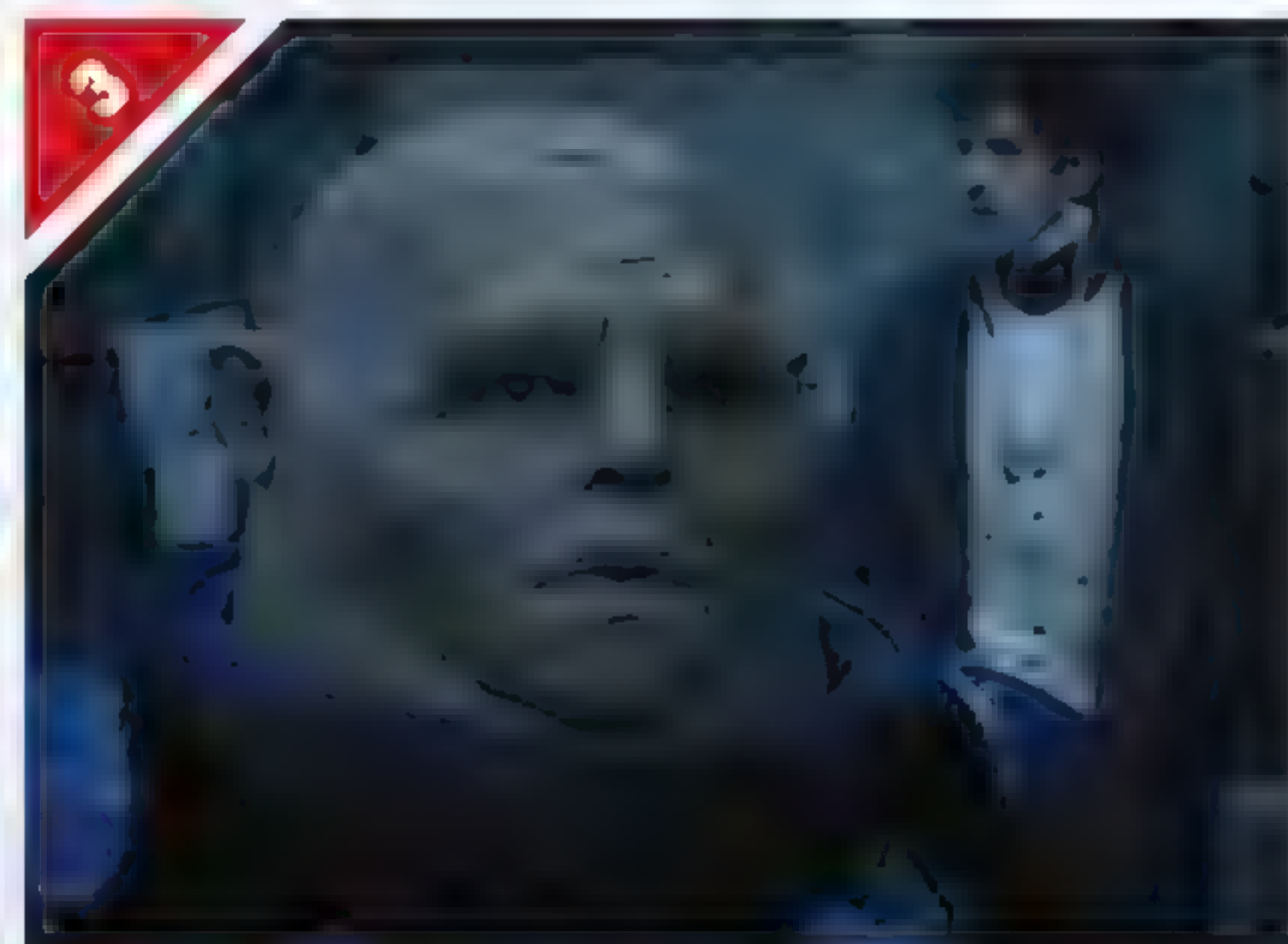
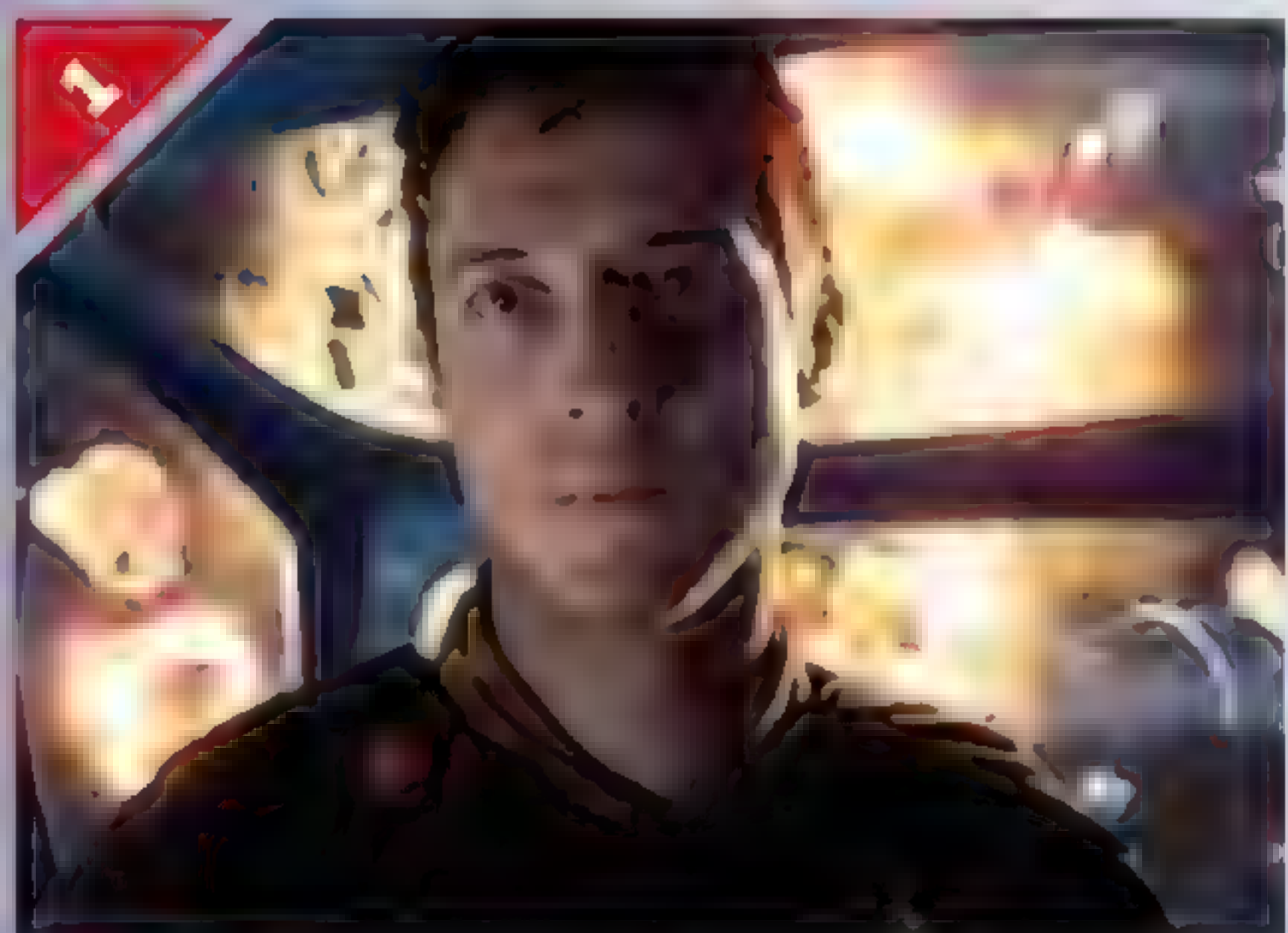
At the Battle of Zaruthstra in 4037, Commander Strax the Sontaran is serving as a nurse. He hears the sound of the TARDIS and thinks it means his penance is now over. [3]

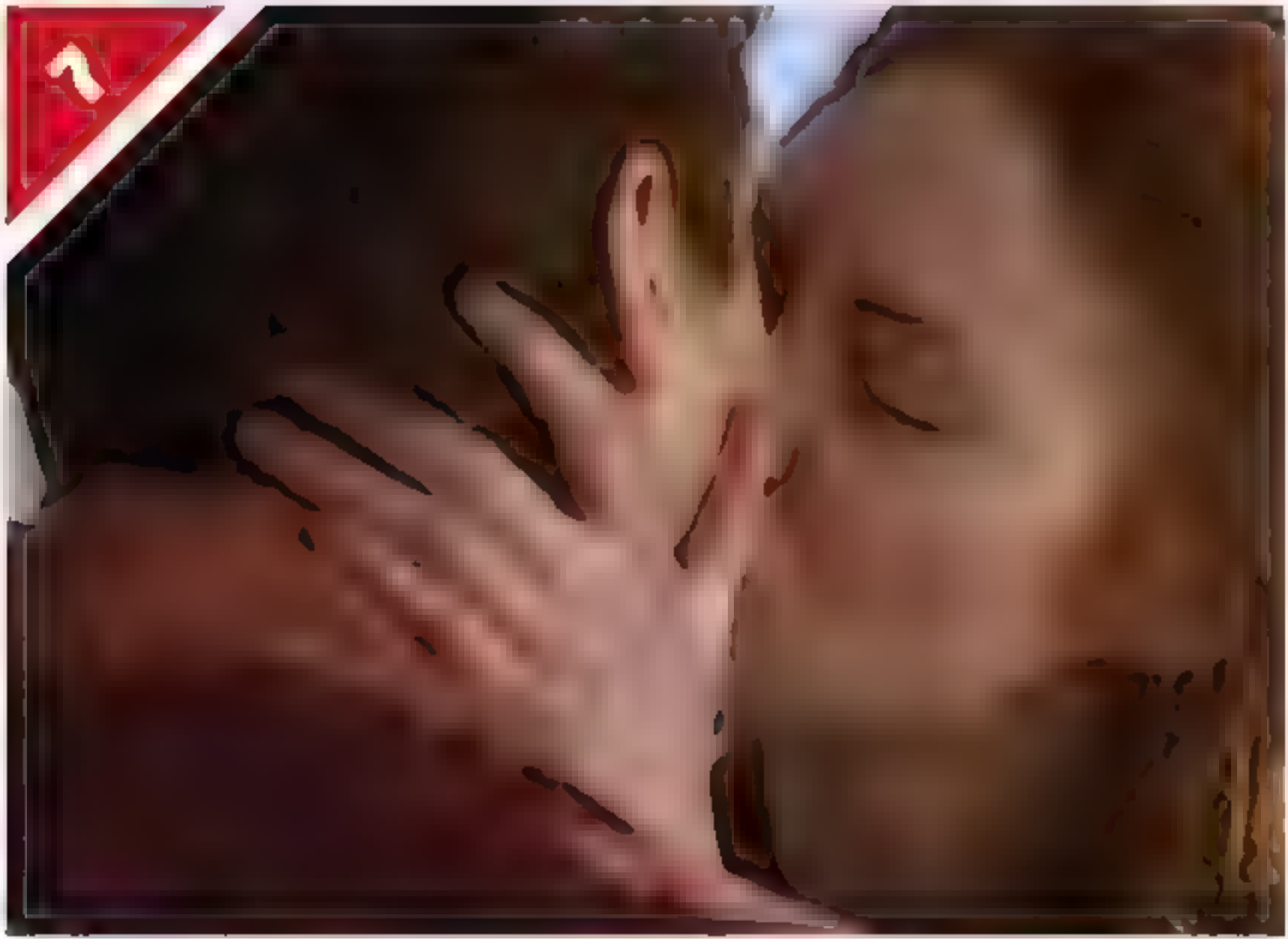
Rory Williams visits River Song at the Stormcage Containment Facility and tells her the Doctor needs her. River knows he means the Battle of Demon's Run and says she can't be there until the very end, because this is the day the Doctor finds out who she is. [4]

Madame Kovarian and her aide Colonel Manton visit Dorium, the trader. He believes the Doctor is gathering an army and reminds Kovarian and Manton that their base is named after the old saying, 'Demons run when a good man goes to war.' After they have gone, Dorium is visited by the Doctor.

Back at Demon's Run, Manton shows his assembled troops what the Headless Monks have sacrificed for faith, lowering their hoods one by one. But the third Monk is revealed to be the Doctor! [5]

In the Demon's Run control room, Vastra and Jenny force the two clerics on duty to switch off the lights, enabling the Doctor to make his escape. The clerics and Headless Monks turn against





each other, until Manton orders the clerics to disarm their weapons: “We are not fools.” And then dozens of Silurians and Judoon teleport in and take control.

When Madame Kovarian attempts to leave the facility with Melody, Rory pulls a sword on her and she finds that Captain Avery and his men have taken control of her shuttle. [6]

Carrying baby Melody in her basket, Rory goes to find Amy, and they share an emotional reunion. [7]

Jenny reports that the clerics are leaving, along with the Doctor’s various allies. The Doctor provides Melody with his cot, which is covered in symbols written in Old High Gallifreyan.

Dorium hacks into the Demon’s Run computer and discovers that Melody has both human and Time Lord DNA! The Doctor realises that she was conceived while the TARDIS was in the time vortex and Madame Kovarian’s people have been working to make her into a full Time Lord. Kovarian contacts

the Doctor and explains that Melody is a weapon in their endless, bitter war against him! [8]


Strax captures Lorna, then the Headless Monks gather to attack. [9] Dorium bravely tries to speak to them and is brutally decapitated.

Madame Kovarian boasts that she has fooled the Doctor twice in the same way – and Amy’s baby melts away. [10] She was holding a Flesh avatar; Kovarian has the real Melody.

The Headless Monks are finally defeated, but Lorna is mortally wounded in the confrontation. She finally gets to meet the Doctor before she dies. [11]

River Song appears and reveals that she can read the words written on his cot, meaning she is part Time Lord. The Doctor promises Amy and Rory he will find their daughter, then leaves in the TARDIS.

And then River discloses her secret to a confused and angry Amy and Rory; she is Melody, their daughter! [12]

A photograph of Amy Pond, played by Karen Gillan, holding her newborn baby in a hospital setting. She is wearing a white hospital gown and looking down at the baby with a gentle expression. The baby is wrapped in a white cloth. The background is slightly blurred, showing a hospital room with blue and white walls.

A GOOD MAN GOES TO WAR

Pre-production

Above:
Amy
becomes
a mother.

The battle of Demon's Run has begun. And the Doctor's darkest hour is now," wrote Steven Moffat as he previewed *A Good Man Goes to War* in *Radio Times*. For the first time since its 2005 return, *Doctor Who* would be having a 'mid-season finale', which would wrap up some ongoing storylines, while taking others into new territories.

"The whole idea behind the episode would be the Doctor goes after Amy," explained Moffat on *Doctor Who*

Confidential. The finale would see Amy and Rory becoming parents, a first for a TARDIS-travelling couple, and something which Moffat saw as important to establish their credentials as a family unit. "A young married couple without a kid? They're just dating. You tell yourself you're married... but really you're dating," he observed in *Doctor Who Magazine*. "That doesn't feel tremendous. That's where the idea of the baby started. But I wanted Amy to have a baby just like that!" Having originally considered time compression to shrink

Amy's pregnancy period, he then came up with the notion of removing the character from the first half of the series and replacing her with a duplicate.

The approach that Moffat took was to generate a feel of the Doctor marching to his death – the event already seen in *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66]. As such, there would be an ominous atmosphere to the piece, and a new adversary for the Doctor would be the sect of Headless Monks. Previously mentioned in passing in *The Time of Angels/Flesh and Stone* [2010 – see Volume 64], these became another element of Moffat's vision of the fifty-first century glimpsed in the 2010 series, a future where – as in the past during the Crusades – the armies were all intrinsically linked to religion and the church; the ruthless dedicated monks would be akin to the highly trained members of the crack army regiment, the SAS (Special Air Service).

The identity of River Song

The episode would also draw upon the notion of the Doctor calling in favours of those he had encountered in the past, and whose lives he had saved or changed by cashing in on his kindness to others. These characters would form an army that the Doctor would use in the battle to rescue Amy. At one stage, Moffat briefly considered featuring Captain Jack Harkness as one of the Doctor's old friends; the character had been created in Moffat's script for *The Empty Child/The Doctor Dances* [2005 – see Volume 50] and had made various return visits to the series ever since, as well as being the central character in the adult BBC spin-off series *Torchwood*. However, John Barrowman – who played Captain Jack – would be busy recording the new series

of *Torchwood* – sub-titled *Miracle Day* – in both the USA and the UK while *A Good Man Goes to War* was to be in production. Having written the episode while on holiday in Dubai, Moffat told his fellow executive producers very little about the script in advance of the readthrough because he did not want his story becoming predictable and also to allow him to assess if the key plot revelation worked. This came in the final scene when the identity of River Song was revealed as Melody Pond, Amy and Rory's daughter. Moffat told this secret to Alex Kingston before *The Impossible Astronaut/Day of the Moon* was recorded so that she would be able to pitch her performance as River towards her parents. However, he told nobody else. "He wants us to find out like fans," Matt Smith told the *Salt Lake Tribune*. "He said to me about the Episode 7 cliffhanger, 'I want you to drop your script when you're reading it.'" In fact,

Connections: The big reveal

► The identity of River Song – first introduced in *Silence in the Library/Forest of the Dead* [2008 – see Volume 59] and last seen in *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66] – is revealed – she is Rory and Amy's child, which ties in with the strange young girl seen in *The Impossible Astronaut/Day of the Moon* (illustrated with flashbacks) and Amy's indeterminate pregnancy since those episodes.



Below:
River Song has a sudden blast from the past.



Connections: Doing time

As in earlier episodes, River is incarcerated at the Stormcage Facility. She was first seen imprisoned here in *The Pandorica Opens*/*The Big Bang* [2010 – see Volume 66] and again in *The Impossible Astronaut*/*Day of the Moon* [2011 – see Volume 66].



while recording in Utah on the opening episodes, Arthur Darvill had dinner with Kingston one evening, and guessed the secret which she was hiding... When Kingston was finally able to reveal the truth to Darvill some time later, she did so by saying: “Hello Dad!”

By mid-December, Smith had still not read the script. This was completed on Friday 17 December 2010, the day that Moffat chanced

upon Smith on the train from Cardiff to London and showed him the ending on his iPad. To preserve the secret about River Song, Moffat had written several different endings to the episode; one with a fake ending would be circulated to the cast and crew during pre-production.

Of the army which the Doctor raised to attack Demon's Run, one of the characters was a disgraced Sontaran called Strax, whose life the Doctor had spared; this was developed from a similar Sontaran called Skorm who had featured in an unused script for the 2010 series: *Death to the Doctor* by Gareth Roberts. Moffat told Roberts that his notion for such a character would feature in an episode after all.

A Good Man Goes to War was to be made in isolation as Block 4A in early 2011, and the director for the episode was Peter Hoar, a newcomer to *Doctor Who* whose television credits included *Grange Hill*, *Hollyoaks*, *Wire in the Blood*, *Spooks* and *Five Days*. On reading the script, Hoar was delighted at both the range of settings in time and space in the early scenes, and also the sheer array of aliens previously seen in the series. At this point, Moffat had considered the titles *His Darkest Hour* and the eventual *A Good Man Goes*

Below:

Sontaran Strax joins the Doctor's army.





to *War*, but during production the name which the cast tended to refer to it by was *Demons Run*; the readthrough script had no title when it was released on Monday 3 January.

To play Madame Kovarian, BBC Wales secured the services of noted stage and film actress Frances Barber who was booked as 'Eye Patch Lady' before her character acquired a name; Barber's television work included *Reilly: Ace of Spies*, *Rhodes*, *Manchild* and *Funland*. Stand-up comedian Charlie Baker was cast as 'Fat One' (prior to his winning 2011's *Let's Dance for Comic Relief*) while his partner 'Thin One' was Dan Johnston, who had featured in *Sold* and *The Bill*. Playing Lorna Bucket was Christina Chong, whose credits included *Legacy: Black Ops*, while Danny Sapani's television career included *Fish*, *Ultimate Force*, *The Bill* and *Place of Execution* prior to his casting as Colonel Manton.

Returning cast members

Several cast members were returning to *Doctor Who*. In 2009, Scots actress Neve McIntosh had played the dual role of Silurians Alaya and Restac in *The Hungry Earth/Cold Blood* [2010 – see Volume 65] and now found herself under reptile prosthetics again as Madame Vastra; since the previous story she had featured in BBC One's *Single Father* with David Tennant and had readily agreed to return to *Doctor Who* before being shown a script. Also enduring prosthetics was Dan Starkey who had played Commander Skorr in *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58] and was now cast as Commander Strax;

Starkey had also briefly played Jask in *The End of Time* [2009/10 – see Volume 62] and was delighted when, on receiving the script the day before the readthrough, to find that Strax was a more substantial role than he had hoped for and also offered elements of comedy. Simon Fisher-Becker had recorded a single scene as Dorium in *The Pandorica Opens* in early 2010 [see Volume 66] and was delighted to return to the series that he had watched since childhood, approaching his role as similar to the roguish entrepreneur Arthur Daley from *Minder*.

The readthrough for *A Good Man Goes to War* was conducted at 9am on Thursday 6 January, concurrent with recording on *The Rebel Flesh/The Almost People* [2011 – see Volume 67]. The table reading was held in the meeting room at Upper Boat and concluded with an amazed reaction from those assembled to an abrupt, dummy ending revelation about the Doctor. This script diverged at the point where Amy looked at the Gallifreyan symbols on the cot. "Still can't read it," she said to River. "Tell me what it says. Just tell me." "You have to see it for yourself," replied River, "because it's the key to everything – it's why all this is happening. It's what this base is really for."

"What is it?" asked Rory. "The Doctor's real name," explained River. Amy's eyes widened as she began to understand: "Oh my God!"

"I didn't believe that when I read that in the script," said Karen Gillan on *Doctor Who Confidential*. Following the main reading, Moffat took Matt Smith, Karen Gillan and Arthur Darvill out into the corridor and showed them the real ending on his laptop.

Left:

Madame Kovarian is cornered on *Demon's Run*.

Connections: The TARDIS speaks

➤ In *The Doctor's Wife* [2011 – see Volume 67], Idris, the human embodiment of the TARDIS, said, "The only water in the forest is the river." This mystery is solved in *A Good Man Goes to War* when it is revealed that Melody Pond translates as River Song to the people of the Gamma Forest.





Above:
Dorium is
feeling a
little blue.

In comparison to the eventual shooting script, the readthrough script lacked the dialogue between the fat and thin maintenance clerics prior to their meeting with Bucket. The scenes in the substructure at the Battle of Zaruthstra Bay were set in a medical tent. Additional dialogue specified that Kovarian and her cohorts had been waiting for the Doctor for over a month, and Dorium originally quoted the old saying as, “Demons run... when an angel goes to war.” Amy warning Lorna to be “on the right side” was a later addition, as was Strax’s chiding of Manton for slumping, his later comment that he was nearly 12, and also Rory’s conversation with Amy before he entered the birth room. An ultimately deleted scene of River Song talking to the

Connections: Transport of delight

► As before, River Song travels using a vortex manipulator. She previously acquired such a device from Dorium Maldovar in

The Pandorica Opens/
The Big Bang [2010
– see Volume 66].



Stormcage guard was also absent in this draft, and the reaction of the Doctor to River’s revelation in the closing scenes was later expanded along with an emphasis on his change of mood.

Alex Kingston was not at the readthrough, still being at home in Los Angeles; that evening she appeared as a

guest of Craig Ferguson on CBS’ *The Late Late Show* where – well-known to American viewers from *ER* – she chatted about her work as River Song.

The shooting script for the episode was issued on Monday 10 January, and was untitled at this stage. Jenny was described as ‘young – pretty in a scrubbed and sensible sort of way’ and Madame Vastra as being ‘from the same gene code as Alaya in *The Hungry Earth*’. It was noted in the opening scenes that for Amy it was now ‘one month after the birth’. The Marines present on the asteroid were noted as being ‘Clerics, as in *The Time of Angels*’ while their stronghold on the main concourse was described as ‘somewhere between *MASH* and *Battlestar Galactica*’ with reference to two American television series: the military medical drama *M*A*S*H* which ran from 1972 to 1983, and the science-fiction series *Battlestar Galactica* originally created in 1978 and then revived in 2003. The Maldovarium was described as ‘the same drinking establishment we saw in *The Pandorica Opens*, but now we see more of it. It’s the space equivalent of Rick’s bar in [the classic 1943 movie] *Casablanca*’ while Dorium Maldovar was ‘the big blue man we met in *The Pandorica Opens*’. Colonel Manton was described as ‘bull-like’. When the Spitfires attacked Demon’s Run, Amy grinned, her expression indicating ‘Oh my God, Bracewell’s boys!’ in reference to the scientist whom she had befriended in *Victory of the Daleks* [2010 – see Volume 63]. The cot which the Doctor brought from the TARDIS was described as ‘very old and wooden, and painted blue. It’s on a rocker, and the top end rises up like the top half of a crescent moon, and a mobile of stars hangs from it.’ The shooting script did not contain River’s narration during the closing sequences about Demon’s Run. ■

Production

Block Three had completed recording on Saturday 8 January, and the first day of recording on Block 4A was Tuesday 11 January – Day 80 of the cumulative shoot. None of the regular cast was required for location recording, with work starting at 8.30am at the Aberthaw premises of Lafarge Cement UK near Barry, a venue previously seen in *Planet of the Ood* [2008 – see Volume 58]. The muddy terrain became the waste ground setting for the Battle of Zaruthstra, with one of the buildings acting as the

superstructure where Strax tended to Arthur. Dan Starkey's Sontaran prosthetics were applied by Millennium FX's Rob Mayor, Becca Smith and Bethan Kate Harris from 5.30am. Scenes with junior cast member Henry Wood (the son of Annabel Cleare who played his mother, President Eleanor) had to be cleared by 4.30pm. Meanwhile, stunt arranger Crispin Layfield undertook some sword fighting rehearsals with Neve McIntosh and Catrin Stewart (playing Jenny), after which Sarah Lockwood of Millennium FX transformed McIntosh into Madame Vastra. In

Below:

Karen Gillan (and baby) run through a scene.



A GOOD MAN GOES TO WAR



Above:
A good man
goes to war.

Connections: First meeting

➤ Amy recalls how she had only been a girl when she met the Doctor for the first time. These events were seen in *The Eleventh Hour* [2010 – see Volume 63] when the TARDIS landed in young Amelia Pond's garden.



October and November 2010, Stewart and McIntosh had worked together on Henrik Ibsen's *The Lady from the Sea* on stage in Manchester, and so already had an established working partnership; they discussed the background to their

characters from Moffat's script and felt that Jenny was a Cockney orphan saved from the streets and adopted about seven years ago by Madame Vastra who – as Stewart explained in *Doctor Who Magazine* – 'would occasionally share a bed'. After work at Lafarge, the team then moved onto Penllyn Castle near Cowbridge; previously used for sequences in *Tooth and*

Claw [2006 – see Volume 51] in September 2005, the castle now offered Madame Vastra's hallway and drawing room before the 7.30pm wrap. That evening, the latest episode of Channel 4's comedy-drama *Shameless* (entitled *Missing*) featured Frank Gallagher's experiences while in a psychiatric hospital, inhabiting a parallel universe of *Doctor Who* characters where Frank was the Fourth Doctor, his wife Monica was Leela and Libby Croker became a Ciderman.

Pink script changes were made on Wednesday 12 January, mainly to add in two characters from the next episode in production, *Siren* (ultimately titled *The Curse of the Black Spot* [2011 – see Volume 67]); these were Captain Henry Avery and his son Toby who were now inserted into a sequence where Rory originally

pulled a sword on Kovarian when she tried to escape via an airlock. The day was scheduled as the first of the night shoots, but for Matt Smith began at 10.15am with the recording of material for the National Television Awards at Upper Boat, after which he would head out to join the main unit on location at 6pm; neither Gillan nor Darvill were required for the day. Recording from 4.10pm to 2.50am was scheduled to take place at Uskmouth Power Station in Newport, previously used in November 2005 for *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52]; because of the location, the crew had to adhere to very strict safety procedures. The sequence in the conversion chamber and the Fat One's fate was recorded first, followed by scenes of the Doctor running below decks, Bucket finding his discarded habit, and then the gay clerics talking to Lorna and the start of the attack (with Real SFX providing all the explosions). Movement expert Ailsa Berk choreographed the Headless Monks, and eight real Marines were hired for recording of the episode to act as clerics.

Demon's Run

Episode 7 of the new series is the 777th episode of *Doctor Who*. There. That passed 18 minutes, didn't it? And we just started shooting it,' tweeted Steven Moffat at 2pm on Thursday 13 January. Smith had a day off, with Gillan and Darvill required on the night shoot from 4.15pm to 2.45am which would be trailed by the *Confidential* team. Peter Hoar wanted a large, impressive venue for the Demon's Run concourse, and this was found in the 'super hangar' of the Ministry of Defence base at RAF St Athan, an establishment most recently used for *Day of the Moon* during November 2010.

All cast and crew needed ID to enter the huge vacant hangar, parts of which the design team dressed with MDF spaceships. In addition to providing the prosthetics for Strax and Vastra (covered by the *Confidential* crew), Millennium FX also furnished an animatronic baby (supervised by Tim Berry) to stand in for Melody Pond as required. The *Confidential* team dropped in on Layfield's ongoing sword training with McIntosh (now in full make-up) and Stewart. Concourse scenes of Lorna explaining about the Doctor and the attack where Dorium was beheaded were recorded (for which Simon Fisher-Becker wore a green stocking over his head), along with elements of the subsequent battle; Will Willoughby and Dean Forster performed the stunt work in Layfield's action sequence.

Alex Kingston had arrived from the USA to record the first of her two days

Connections: Previously...

▶ Recounting his journeys with Amy and Rory, the Doctor recalls "sexy fish vampires and blowing up stuff" in *The Vampires of Venice* [2010 – see Volume 64], Rory dying and then not existing in *The Hungry Earth/Cold Blood* [2010 – see Volume 65], then becoming plastic in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66] prior to him rebooting the universe.



Below:
Rallying the troops at Demon's Run.



Connections: TARDIS child

► The Doctor realises that Melody - AKA River - must have been conceived aboard the TARDIS on Amy and Rory's wedding night. This would have been directly after the couple's wedding reception party as seen in *The Pandorica Opens/The Big Bang* [2010 - see Volume 66]. In *The Impossible Astronaut/Day of the Moon* [2011 - see Volume 66], Amy



worried her baby might have a "timehead".

for the episode on Friday 14 January; this was a super hangar night recording on the same schedule as previously. BBC Worldwide took photographs of the characters, and *Confidential* was also present that night to cover the final scene's major revelations. While Smith, Gillan and Darvill had also been privy to the adventure's true conclusion, only certain crew members were issued with the real Scene 66 that day; this led to third assistant director Heddi-Joy Taylor-Welch circulating the paperwork to others - including her husband, sound man Jeff

Welch - while not being allowed to see it herself. Prior to the key dialogue from Alex Kingston, producer Marcus Wilson appealed to the crew not to reveal this plot twist... although few of them could hear it over the generator noise in the building.

Of the regulars, only Smith was needed back at the super hangar after the weekend on Monday 17. Tractor Hire Ltd provided four buggies which could be driven by specific supporting artistes, while Bethan Kate Harris supervised the use of two 'Monk Stumps', shoulder pieces worked by two short actors to simulate the Headless Monks unhooded by Manton and demonstrated to the *Confidential* team by costume assistant Jason Gill. Tim Barter of The Mill recorded the multiplication shots of the clerics for Amy's point of view shots of the concourse. Work ran from 4.15pm to 3.45am establishing the military compound and then continuing with the Colonel addressing his troops and inadvertently unmasking his nemesis.



Tuesday 18 opened with a recce of the Victorian Street venue before a night's recording from 4.15pm to 2.45am at the super hangar; there were also blue script revisions changing some of the Dorium scenes, omitting his comments that his mother wrote the prayer sung by Ood Sigma and moving the scenes in his back office (where he pulled jewels from his safe and stuffed them into his pockets) into his main bar area. Tuesday 18 was Frances Barber's first day as Kovarian, donning a 1940s suit acquired from Cosprop and sporting a leather eyepatch stuck over her right eye by the make-up team. This was a major day for the



monsters, with more Millennium FX staff required; Freya Hargreaves looked after the Silurian artistes, Sarah Lockwood and Charlie Bluett supervised the two Judoon, and Tim Berry transformed regular monster performer Paul Kasey into Ood Sigma, a role he had played since *Planet of the Ood*. Crispin Layfield supervised action work in the concourse as clerics and monks turned on each other, with the *Confidential* team covering a leap from a trampette by 'stunt monk' Gordon Seed. None of the regular cast were present for the night's work; Karen Gillan was at Claridge's in London at the *Radio Times* covers party with Steven Moffat and Piers

Wenger, with the event hosted by the Tenth Doctor, David Tennant.

All the main cast were assembled again for another 4.15pm to 2.45am shoot at the super hangar on Wednesday 19; this completed shots for the final scene and also covered the Doctor furnishing Melody (or at least the animatronic prop) with a cot from the TARDIS under the gaze of the *Confidential* crew.

Roath Lock

Thursday 20 January saw the official naming of *Doctor Who*'s new home at its topping out ceremony; the BBC Cymru Drama Centre in Cardiff Bay would be known as Porth y Rhath (Roath Lock). A revised schedule was also issued for Block 4A; the episode was to gain an extra day's recording; Friday 21 would also be spent at the MOD base. Gillan and Smith were not required for Thursday night's recording from 2.30pm to 1.30am. The scenes at the Moldovarium were recorded at the Park Plaza Hotel on Greyfriars Road in Cardiff, making use of the Laguna Health and Spa. The team recorded at the Millennium Stadium, which appeared as the Stormcage Facility as it had done during October 2010 for work on *The Impossible Astronaut/Day of the Moon*; this concluded Alex Kingston's work on the series for a few more weeks. The final venue was The Maltings on East Tyndall Street, previously featured in episodes such as *Gridlock* [2007 – see Volume 55] and *The Next Doctor* [2008 – see Volume 60]; doubled by a supporting artist, Neve McIntosh was not required for Vastra alighting from the

Left:

Rory confronts the Cybermen – "Where is my wife?"

Connections: The Last Centurion

► Amy refers to Rory as "the Last Centurion", and her husband again wears his Roman armour as seen in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66] and *A Christmas Carol* [2010 – see Volume 66].



A GOOD MAN GOES TO WAR



Don't mess
with Madame
Vastra!

Hansom cab, with the vehicle and horse provided by Westgate Carriages. First assistant director Toby Ford discussed the Victorian set dressing with *Confidential*.

Smith, Gillan and Darvill were present for the final evening at the super hangar

on Friday 21. Work from 3.15pm to 11.45pm included Rory sheltering Amy and the animatronic Melody in the alcove, Lorna explaining why she was there for the Doctor, and various action and effects shots on the concourse plus some plate shots for The Mill.

By now, the security control set had been erected in Studio 5 at Upper Boat. Recording on this set began on Saturday 22 January with a session from noon to 10pm covering the earlier scenes with Lucas and Dominicus and only

requiring Smith of the regular cast. Work continued from 10am to 9pm on Monday 24, the same day that *Torchwood: Miracle Day* began production in Cardiff for two weeks after a fortnight's recording in the USA; material recorded for *A Good Man Goes to War* included the revelation about Melody's DNA and the recorded message from Kovarian to the Doctor. To clear Neve McIntosh, shots of Vastra in the birth room were recorded along with the Silurian's call for the Doctor in the concourse.

Also on this day, the shooting script for the episode's 'Prequel' was issued on Monday 24 January. This was written by Steven Moffat and was intended to be released online prior to broadcast. The short piece featured only one main character, that of Dorium Maldovar.

Karen Gillan was the focus for scenes taking place in the birth room (Peter Hoar's favourite set; a revamp of the Oval Office set from *The Impossible Astronaut/Day of the Moon*) in Studio 6

Connections: Doctor daddy

► The Doctor is evasive when Amy asks if he has ever had children; a cloned 'daughter' had been seen in *The Doctor's Daughter* [2008 - see Volume 58] and many early episodes in 1963/4 had seen him travelling with his granddaughter Susan from *100,000 BC* [1963 - see Volume 1] to *The*

Dalek Invasion of Earth [1964 - see Volume 4].



on Tuesday 25 January. The *Confidential* team was present for the 9am to 8pm recording, which saw the first performances from well-behaved three-month-old twins Harrison and Maddison Mortimer, who were available for work from 9.30am to 2.30pm under the care of their parents Danielle and Geraint. Never having had younger siblings, Gillan recalled her new experience for the day to the BBC Three team, explaining, "I'm nervous around the babies. I've never held a real baby before." With work complete, Gillan joined Smith and Darvill for the evening readthrough of the upcoming pirate adventure *The Curse of the Black Spot*.

National Television Awards

When work recommenced at 8am on Wednesday 26 January, all three regulars were present for scenes such as the Doctor leaving the concourse, and Rory confronting Kovarian by the airlock in Studio 5. After this,



the infant Mortimers were available for early afternoon recording again in the birth room. At the same time, a second camera was at work during the day in Studio 6 recording pick-up shots of baby Melody. Originally, it had been planned that this would be a day on which the regulars would be released to travel to London for the National Television Awards, but the schedule change precluded this. As it transpired, for the first time since 2005 the Best Drama category wasn't won by *Doctor Who*, but by *Waterloo Road*, while David Jason took the Best Drama Performance.

Day 14 concluded work on Block 4A out on location at the premises of the former L'Oréal building at Fillcare on Lanelay Road in Pontyclun – a factory which had been used to produce hair mousse. Work from 8.30am to 7.30pm saw three crews at work, a main unit, a second unit and the *Confidential* unit. The BBC Three team recorded *A Day in the Life*, taking as their subject Kevin Hudson, a Cyberman supporting artiste who had travelled up from Bournemouth for a day's work; like his colleague he was drilled by Ailsa Berk in Cyber-movements while Charlie Bluett and his Millennium FX colleagues supervised the cyborg costumes (which lacked the 'C' Cybus logo introduced in *Rise of the Cybermen*). The main unit initially focussed on the Cyber Control scenes (a sequence which Arthur Darvill enjoyed as the creatures had long been his favourite villains from the series) while the second unit – under Marcus Wilson – recorded the episode's Prequel for BBC Interactive. This required Fisher-Becker as Dorium in a version of the Maldovarum set, and

Connections: Come again?

➤ Reference is made to the TARDIS enabling the Doctor and those with him to understand different languages – including baby – referred to in *The End of the World* [2005 – see Volume 48] and in *The Masque of Mandragora* [1976 – see Volume 25], amongst others.



Left:
The cruel and manipulative Kovarian.

then Julian Simpson recorded the final scene of *The Almost People*. Frances Barber then joined the main unit for the corridor scene where Kovarian demanded the child; meanwhile Gillan had recorded more insert shots with the Mortimer twins. After this, the main unit recorded Rory hiding from the Cybermen and then Dorium seeing the TARDIS appear at his premises. Meanwhile Simpson helmed inserts of Kovarian's messages to the Doctor, and also all the hatch appearances seen by Amy in *Day of the Moon*, *The Rebel Flesh/The Almost People* and *The Curse of the Black Spot*.

Various pick-ups were recorded in other blocks. Peter Hoar returned to direct one B camera (an additional camera used to catch alternative footage) scene on Tuesday 8 February during the pirate escapade; this was material of Hugh Bonneville and Oscar Lloyd as Henry and Toby Avery seen in the airlock corridor. Then on Monday 14 February, the B camera unit recorded close-ups of the lettering on the Doctor's crib among material for *The Curse of the Black Spot*. The same day, Matt Smith

undertook publicity for the new series at Premier PR in London.

It was decided to rework and expand the Doctor's forces attacking the Demon's Run concourse. Director Julian Simpson recorded new material in Studio 6 on Sunday 20 March from 8am to 7pm. Arthur Darvill was required, along with Christina Chong as Lorna, Dan Starkey as Strax, and Gordon Seed and Dean Forster as stunt monks and clerics directed by Crispin Layfield. Further inserts with baby Melody were also recorded when the Mortimer twins visited Upper Boat again.

Block 7A also saw recording of other pick-ups. On Monday 28 March, having recorded his *Script to Screen* piece, Matt Smith joined a second unit in Studio 2 to record a shot of the Doctor's cowl being removed; shots of monks had been recorded from 10am. Similar shots – plus blue-screen replication shots of Silurian warriors – were recorded by a second unit directed by Marcus Wilson on Wednesday 6 April. ■

PRODUCTION

Tue 11 Jan 11 Lafarge Cement UK, Barry, Vale of Glamorgan (Wasteground/Battlefield/Medical Tent); Penllyn Castle, Penllyn, Cowbridge (Madame Vestra's House – Hallway/Drawing Room)

Wed 12 Jan 11 Uskmouth Power Station, West Nash Road, Newport (Conversion Chamber/Demon's Run – Below Decks/Corridor)

Thu 13 Jan 11 Super Hangar, MOD St Athan, St Athan, Barry (Demon's Run – Concourse)

Fri 14 Jan 11 Super Hangar (Demon's Run – Corridor Outside Concourse/Concourse)

Mon 17 – Wed 19 Jan 11 Super Hangar (Demon's Run – Concourse)

Thu 20 Jan 11 Park Plaza Hotel, Greyfriars Road, Cardiff (Maldovarium); Millennium Stadium Underground Car Park (Entrance 4), Westgate Street, Cardiff (Stormcage); The Maltings, East Tyndall Street, Cardiff Bay (Victorian London – Street)

Fri 21 Jan 11 Super Hangar (Alcove/Demon's Run – Concourse)

Sat 22 Jan 11 Upper Boat Studios: Studio 5 – Security Control

Mon 24 Jan 11 Upper Boat Studios: Studio 5 – Security Control; Studio 6 – Birth Room

Tue 25 Jan 11 Upper Boat Studios: Studio 6 – Birth Room

Wed 26 Jan 11 Upper Boat Studios:

Studio 5 – Demon's Run – Concourse/Airlock Corridor; Studio 6 – Birth Room/Demon's Run – Concourse

Thu 27 Jan 11 Fillcare, Lanelay Road, Pontyclun, Llantrisant (Cyber Control/Demon's Run – Corridor/Space Station – Corridor/Maldovarium)

Tue 8 Feb 11 Upper Boat Studios: Studio 5 – Airlock Corridor

Mon 14 Feb 11 Upper Boat Studios: Demon's Run – Concourse

Sun 20 Mar 11 Upper Boat Studios: Studio 6 – Demon's Run – Concourse

Mon 28 Mar 11 Upper Boat Studios: Studio 2 – Demon's Run – Concourse

Wed 6 Apr 11 Upper Boat Studios: Studio 1+2 – Demon's Run – Concourse

Post-production

The Silurians are armed and dangerous.

Various cuts were made during the editing process. Originally as Kovarian took Amy's child, Lorna Bucket was to glance at the name on the cot: Melody Pond. When Lorna commented on the Headless Monks to the two maintenance workers, the Fat One replied, "See? We just follow our hearts." "We?" asked the Thin One, "What are you talking about?" "Special deal," explained the Fat One. "Extra food rations if you do a temporary conversion to the local faith." "And you really need more food, don't you, muffin-top?" asked his partner. "Words can't hurt me," replied the Fat One. "Except those words – those are hurtful words." After Lorna introduced herself, the Fat One asked, "Can we call you Bucket? Lorna's boring." "She's not boring," said the Thin One. "She's pretty and a tiny bit hot." "And how would you know or care?" asked the Fat One.

"I married a man with an ample bosom," replied the Thin One. "You're turning me!" After the Fat One departed for his conversion tutorial, the Thin One commented, "Anything for pudding?" When the Thin One asked about Lorna meeting the Doctor, he originally noted that this had been "Level 2, according to Vic the Verger – so there was conversation"; this was changed in dubbing. After hearing Lorna's story, the Thin One commented, "Oh, so it's the old, old story then... There was a man and he didn't come back." "Shut up!" blushed Lorna.

After Arthur thanked Commander Strax for treating him, Strax commented to the officer,

Connections: Kovarian revealed



► The 'Eye Patch Lady' seen in *Day of the Moon* [2011 – see Volume 66], *The Curse of the Black Spot* and *The Rebel Flesh/The Almost People* [all 2011 – see Volume 67] is finally revealed as Madame Kovarian. Kovarian is working with the Marine clerics established in *The Time of Angels/Flesh and Stone* [2010 – see Volume 64], an adventure in which the Headless Monks were first referenced.

Connections: Ripper detective

► Madame Vastra mentions sending a telegram to Chief Inspector Frederick Abberline, the real-life London Metropolitan Police officer tasked with hunting down the serial killer Jack the Ripper who slaughtered women in London from August to November 1888.



"Captain Harcourt, you are clearly tired. Get some sleep or you will be no use to your men." Following Kovarian's comments that Dorium seemed to be closing down, the blue man originally responded, "Bad news travels fast, Madame Kovarian. I was hoping to do the same." In the next scene, after Dorium said he admired Kovarian's courage, the woman continued, "You've met him, I understand. The Doctor."

"Once," answered the proprietor. "The day my mother didn't die." "Didn't die?" asked Kovarian. "Thanks to the Doctor," explained Dorium.

When Lorna visited Amy with the prayer leaf, Amy was to hear another piece of Manton's speech to his clerics: "This asteroid is now a gunship, faster and more powerful than the Vatican itself. Not even

Below:

It's a bit of a traumatic day for poor Amy.



the Doctor is just gonna walk in here..." When the Doctor revealed himself, Amy was to be seen banging soundlessly on the window of her room to attract his attention. After the Doctor's sudden disappearance in the dark, Manton barked out to his forces with regards the Headless Monks, "Don't touch their hoods. In the name of God, don't touch their hoods!" There were some exchanges cut from the control room scene such as Dominicus asking Jenny: "What are you doing?" as she withdrew her hand from the controls, and then Lucas asking, "What's he doing?" as Jenny tied his hands and Madame Vastra explained, "Taking command of this station."

Concourse assault

The assault on the concourse by the Doctor's forces was resequenced in editing. "This base is now under our control, and you are my prisoner, human fool!" Strax told Manton. "This base belongs to the Monks - and they don't need weapons," retorted the Colonel. "Because they are meat puppets - designed to respond to the simplest commands," countered the Sontaran as a strange, ethereal singing filled the air. "What the hell is that?" asked Manton. "Morning song," explained Strax as Ood Sigma entered the concourse, singing, and the Monks sank to their knees, clasping their hands in prayer. "Well done - exactly the right prayer," smiled Jenny in the control room. "I sold it to them in the first place," explained Dorium. "Just as you sold them the security software," added Madame Vastra. "We're going to need the command override now, please." Placing his eye to a small scanner, Dorium commented, "Long way to come for a retinal scan." "We did offer just to take your eye," said Jenny.



Left:

The Monks heading off to battle.

"Not quite enough," replied the blue man. When the Doctor warned Manton that he had "incoming", the Colonel replied, "This whole station is quantum shielded. Any ship opens fire on us, its warp engine will fry." "Warp engines?" asked the Doctor. "Who needs warp engines?" As the Spitfires pressed home their attack, in the control room, Vastra commented, "The subwave beacon is down."

After Vastra said that the Doctor had never risen higher, there was a short scene at the Stormcage Facility. River sighed and got off the bed in her cell calling out, "Guard! You might want to take the rest of the night off. I'm going to be escaping now."

As Melody was placed in her cot, the Doctor originally commented, "She'll get used to the noise in there [the TARDIS] - babies and TARDISEs, it takes a while. They sort of compete." As Amy and Rory looked at their daughter in her cot, Amy pulled something from her pocket to

dab Melody's chin and realised it was the prayer leaf; she told the baby, "You keep hold of this now. It will always keep us together." When Lorna Bucket approached Rory and Amy, Amy told her husband, "It's okay, Rory - she's one of us."

The scene in which the TARDIS became ensnared in a force field originally started earlier. "Please, listen to me," pleaded Bucket, "We have to make a secure area. We have to be ready to fight." "Fighting?" asked Dorium as he emerged from the teleport lift with Vastra. "Oh, I'm not really here for fighting. It's not my area." "Well then, you can do the dying," retorted Lorna. "Oh, I like her already," observed the Silurian, to which her partner gasped, "Oh for goodness sake." As Strax attempted to seal off the lighting grid, Jenny commented, "Can't see a damn thing." "Neither can I," agreed Vastra. Rory guided Amy away to shelter, telling her, "Okay, you should be safe here." "In what way?" asked his wife. "None that I can think of - just go with me," replied the Centurion.

When Strax died saying that he was a nurse, Rory originally replied, "Yeah. Me too." After the distraught Amy told the Doctor that Melody had been taken and the battle had been for nothing, the Doctor originally agreed, "Yes." "We'll never find her now, will we?" asked Amy. "Unless we've already..." began the Doctor as he remembered Amy firing the gun at the astronaut in *The Impossible Astronaut* and the face of the girl inside the helmet. "Already what?" asked Amy as the Doctor told her how he was sorry.

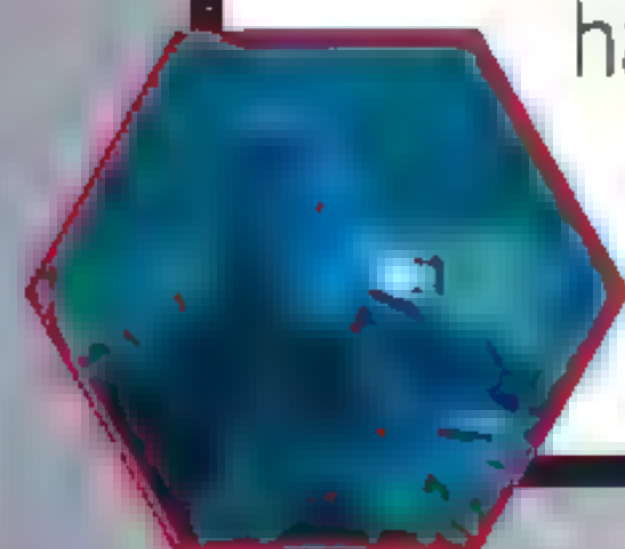
**Connections:
I just called
to say...**



► River Song says she heard blind twentieth-century American singer-songwriter Stevie Wonder singing in London in 1814 thanks to the Doctor, and also quotes the phrase, "Float like a butterfly, sting like a bee", associated with world-class American boxing champion Muhammad Ali.

Connections: Quick mentions

► The 'Fat One' refers to the Doctor chasing the Atraxi away and calling them back for a scolding as seen in *The Eleventh Hour* [2010 – see Volume 63]. Dorium Maldovar and the Maldovarium had previously been visited by River Song in *The Pandorica Opens* [2010 – see Volume 66] in the year 5145. The World War II Spitfires led by the pilot code-named 'Danny Boy' had featured in *Victory of the Daleks* [2010 – see Volume 63].



Below:
Girl power –
Vastra and
Jenny mean
business.

In terms of the CGI effort on the episode, the Cybermen spaceships had already been modelled by The Mill for *The Pandorica Opens* and had been based on those seen in *The Invasion* [1968 – see Volume 13].

The finished episode opened with a 'Previously...' montage of key moments from *The Impossible Astronaut* to the cliffhanger from *The Almost People*. Extracts from *Day of the Moon* illustrated the Doctor's memories of the little girl. It was briefly considered dropping both of the Stormcage sequences to have River Song only appear at the conclusion of the episode, but ultimately it was

decided to retain her conversation with Rory. In post-production, Nicholas Briggs dubbed the Cybermen voices as he had since their return in *Rise of the Cybermen/The Age of Steel*, while Mark Gatiss reprised

his role as the voice of 'Danny Boy' from *Victory of the Daleks* in a dubbing session during May.

During editing, Steven Moffat wrote additional material in the form of a poem to be read by Alex Kingston over the battle sequence to give it a sense of doom; not all of this was used in the final programme. The verse continued:

*"The fight goes on but what's it for, When
a good man goes to war, Now rise the sun,
Now dawn the day, When good men run,
And women stay, When battle's done, When
nothing's won, It's a woman's work to say, Well
then, soldier, how goes the day?"*

The episode's title was also finally fixed as *A Good Man Goes to War*, and there was no trailer for the next episode; instead a caption revealed the title of the next instalment: 'The Doctor will be back in *Let's Kill Hitler* Autumn 2011.'

Additional Dialogue Recording work for the episode took place on Wednesday 27 April. Murray Gold's 26-cue score was recorded by a band comprising 30 musicians at Studio 1 of Air Studios on Monday 9 May between 2pm and 5pm. ■



Publicity

► Publicity for *A Good Man Goes to War* began in earnest on Thursday 26 May when the BBC website released a video of Peter Hoar discussing the episode under the title *The Cybermen are Back!*; this was part of an interview recorded on Wednesday 18 May. The episode's 'Prequel' was released at 7.30pm on Saturday 28 May, following the broadcast of *The Almost People* on BBC One. *An Introduction to A Good Man Goes to War* from *Doctor Who Confidential* was issued on Monday 30 May with comments from Karen Gillan, Steven Moffat, Alex Kingston and Arthur Darvill.

► *Who's the baby?* asked *Radio Times* on Tuesday 31 May when it placed a photograph of Amy and her offspring on its cover. Rosie Millard chatted to

Steven Moffat in the three-page feature *Best Job in the Universe* and a heroic picture of Rory heralded the selection of *A Good Man Goes to War* as *Pick of the Day*.

► A comment in the *Radio Times* article by Moffat about 'resting' the Daleks from the current series quickly generated interest in the media with stories – and reaction – from *The Guardian* (*Is this really the final retreat of the Daleks?*), *The Sun* (*Loser Daleks retired*), *Daily Star* (*Daleks get the chop from Doctor Who*), and the *Daily Telegraph* (*Daleks to be 'retired' by BBC bosses*).



Above:
"How dare you kidnap my companion's child then raise her to kill me!"

Above left:
Radio Times publicises the story on its front cover.

A GOOD MAN GOES TO WAR

STORY 218

Above:
The Last
Centurion.

▶ A preview clip of Rory and River at Stormcage was released on Wednesday 1 June, along with the BBC inviting *Doctor Who* experts to take part in a new Saturday night game show called *Epic Win*. On Thursday 2, Peter Hoar gave his advice to entrants for the *Script to Screen* venture via the website. Also on this day, *Doctor Who Magazine* issue 435 was released, previewing *A Good Man Goes to War* under the cover line 'Birthshock!'

▶ A second preview clip of Kovarian and Dorium was released on Friday 3. The same day saw promotion of the mid-series finale on ITV1's *Daybreak* and CBBC's *Friday Download*, as well as a

question about the Dalek media story on BBC One's *Have I Got News for You* (recorded the previous day).

▶ On the day of broadcast, Arthur Darvill chatted briefly about *Doctor Who* on Radio 5 Live at 8.45am. The *Daily Mirror* ran Mark Jefferies' interview with Matt Smith under the title *Doctor Who goes to Hollywood* ("I'm going over to Los Angeles this week to dip my head in the pond," revealed Matt) while in the *Daily Telegraph*, Pete Naughton previewed *A Good Man Goes to War* which 'zips along with all the special effects-laden panache of a Hollywood movie'.

Broadcast

» Scheduled against the major threats of live England football and the final of *Britain's Got Talent* on ITV1, *A Good Man Goes to War* aired at 6.40pm in a 50-minute slot. It was followed by a teaser trailer of a skeletal hand and a sonic screwdriver ('Time Runs Out - Returns Later 2011') on BBC One, and then by *Doctor Who Confidential's* *The Born Identity* on BBC Three and BBC HD at 7.30pm, with a *Confidential* repeat the next morning on BBC Three at 4.35am.

» While BBC America issued a trailer for the episode (which they were due to air on Saturday 11), the BBC website offered a commentary from Peter Hoar covering the instalment's final climactic scene. There were also videos of Matt Smith, Karen Gillan and Arthur Darvill on the *Big Reveal* (with the three series leads interviewed at the London press launch) and *Coming Soon...* in which Steven Moffat reviewed the mysteries and Alex Kingston commented on her character's identity as a prelude to the forthcoming autumn run of episodes.

» Reviews appeared from the *Daily Telegraph* (Gavin Fuller: 'The revelation that River is a grown-up Melody was something of a surprise') and *The Guardian* (Dan Martin: 'as an hour of drama it was all over the place').

» *A Good Man Goes to War* was repeated by BBC Three and BBC HD at 7pm on



Sunday 5, with a further BBC Three repeat at 4.25am, followed by a nine-minute version of *The Born Identity* at 5.15am.

» Sunday saw another review from the *Telegraph* (Benji Wilson: 'When that Moffatish lightness of touch is coupled with the kind of nimble plotting we saw on Saturday, it's practically irresistible') and on Monday more from *The Independent* (Neela Debnath: 'Showrunner Steven Moffat is leaving behind the days of spoon feeding the audience and is pushing them to watch closely and think for themselves').

» Over the following days, there was media debate about the series' future. The satirical magazine *Private Eye* carried a piece about executive

Above:
The Doctor's
worked out
who River
Song really is!

A GOOD MAN GOES TO

Emotions are running high for the Doctor.

producer Piers Wenger's departure, and suggested that there would only be four 'Specials' aired in 2012. On Tuesday 7, the BBC responded, with a tweet from head of communications Sam Hodges noting, 'Fourteen new episodes have been commissioned with Matt Smith as The Doctor', while Steven Moffat added, '14 eps + Matt DEFINITELY. I've got a plan and I'm NOT TELLING YOU WHAT IT IS. Now hush or River shoots you with her Spoiler Gun.'

► *How to Open an Epic* was another BBC website commentary from Peter Hoar covering the episode's pre-credits on Thursday 9. BBC Three repeated the mid-season finale at 8pm on Friday

10, followed by the short version of *Confidential*; BBC HD aired the same line-up from 12.30am next morning, with BBC Three transmitting the truncated *The Born Identity* again at 4.40am.

► "Oh yes, you'll get a cliffhanger," Steven Moffat had promised at the series press launch. "In fact, you're going to get several cliffhangers... And you're going to get a couple of real belters... If you run for 13 weeks you can start to feel as though you can miss one episode and it'll be okay. We don't want that; we stop for a few weeks and let you all worry about what's happening and then come back."

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
A Good Man Goes to War	Saturday 4 June 2011	6.40pm-7.30pm	BBC One	48'12"	7.51M (21st)	88

Merchandise

A *Good Man Goes to War* was released on DVD and Blu-ray as part of 2|entertain's *Doctor Who Series 6 – Part 1* box set in July 2011 and on *The Complete Sixth Series* in November

2011; the latter included a commentary on *A Good Man Goes to War* from Arthur Darvill, Neve MacIntosh and visual effects supervisor Tim Barter, plus the prequel and a shortened version of the corresponding *Doctor Who Confidential*. Initial copies suffered from an authoring fault in which the grain (or more accurately digital noise) in the top half of the picture was removed, resulting in a slight but nonetheless noticeable difference in image quality between top and bottom. As a consequence of this, an exchange programme was set up for people to obtain corrected versions of the six discs, although affected stock was allowed to remain on sale. The faulty versions can be identified by looking at the code on the outer ring around the central hub on the playing sides of the discs, which end with “-B916”, “-B926”, “-B936”, “-B946”, “-B956” and “-B966” respectively. The codes on all six corrected discs end with “-B911”. A limited edition of *The Complete Sixth Series* was also released. It came in

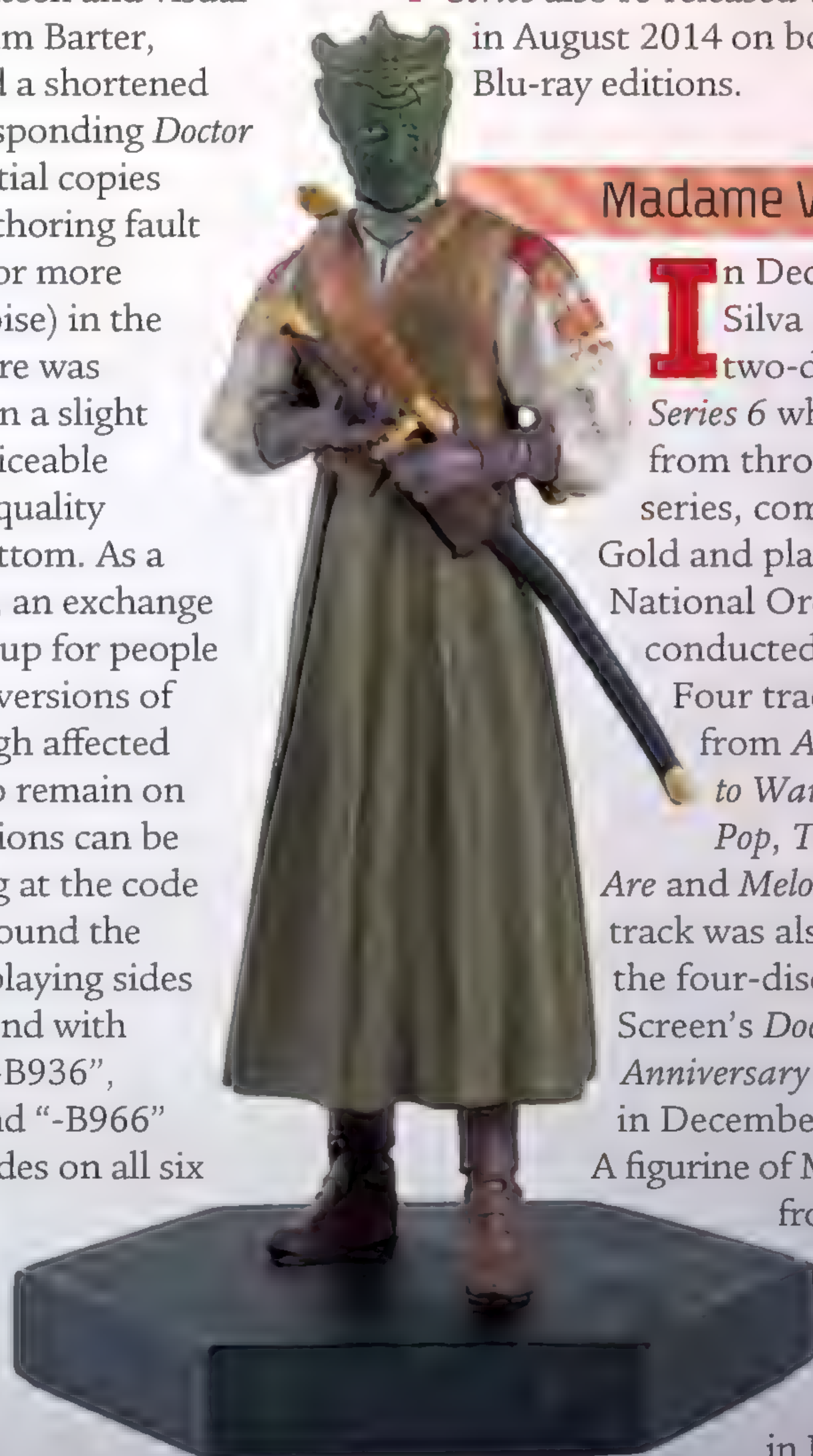
a Silence head slipcase and contained five 3D art cards. Versions of this from *play.com* included a free Character Building figure, while versions from some other retailers included a disappearing TARDIS mug. The 2011 series was included in the *Doctor Who: Complete Series 1-7* Blu-ray box set in November 2013, with *The Complete Sixth Series* also re-released with new branding in August 2014 on both DVD and Blu-ray editions.

Madame Vastra figurine

In December 2011, Silva Screen released the two-disc set *Doctor Who Series 6* which included music from throughout the 2011 series, composed by Murray Gold and played by the BBC National Orchestra of Wales, conducted by Ben Foster.

Four tracks were included from *A Good Man Goes to War* – *River's Waltz*, *Pop, Tell Me Who You Are* and *Melody Pond*. The latter track was also included on the four-disc edition of Silva Screen's *Doctor Who: The 50th Anniversary Collection* released in December 2013.

A figurine of Madame Vastra from *A Good Man Goes to War* was part of Eaglemoss' *Doctor Who Figurine Collection* issue 33 in December 2014. ■



Left: Eaglemoss' Madame Vastra figurine.

Cast and credits

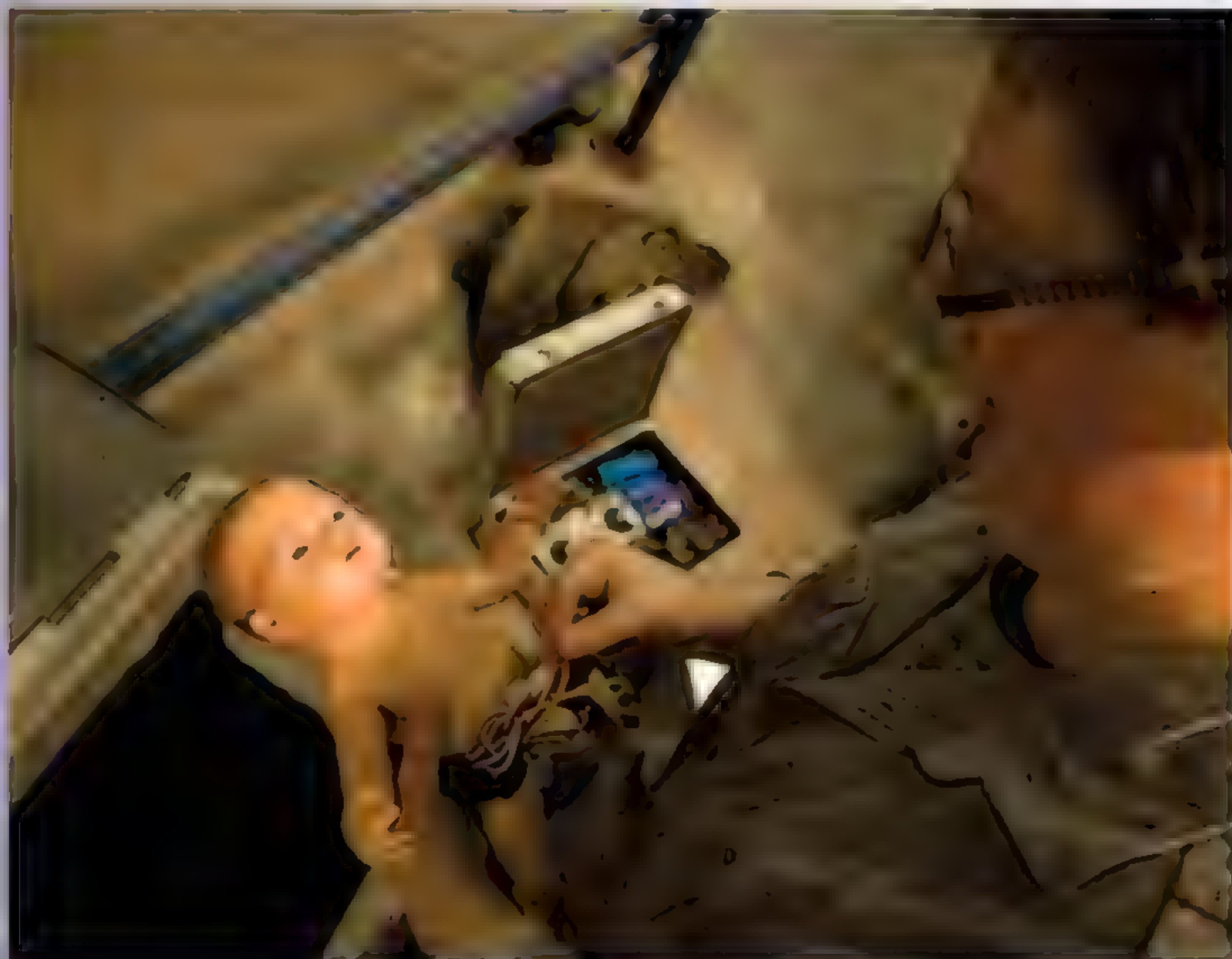
CAST

Matt Smith The Doctor
Karen Gillan Amy Pond
Arthur Darvill Rory

with

Alex Kingston River Song
Frances Barber Madame Kovarian
Charlie Baker Fat One
Dan Johnston Thin One
Christina Chong Lorna Bucket
Joshua Hayes Lucas
Damian Kell Dominicus
Neve McIntosh Madame Vastra
Catrin Stewart Jenny
Richard Trinder Captain Harcourt
Annabel Cleare Eleanor
Henry Wood Arthur
Dan Starkey Commander Strax
Simon Fisher-Becker Dorium Maldovar
Danny Sapani Colonel Manton
Hugh Bonneville Henry Avery
Oscar Lloyd Toby Avery
Nicholas Briggs Voice of the Cybermen

Below:
Rigging a prop
baby Melody
for an FX shot.



UNCREDITED

Luke Grahame Cleric
Marcus Elliott, Sion Price Kovarian's Guards
Matthew Doman, Allan Gill, Ian Hilditch, Andy Jones, Dominic Kynaston, Claudio Laurini Monks
Harrison and Maddison Mortimer Baby Melody
JJ Angell, Jon Davey, Matthew Doman, Oliver Hopkins, Kevin Hudson, Adam Sweet, Richard Tunesi Cybermen (inc Cyber Leader)
Andrea Griffiths, Maria Honeker, Kate Powell, Danielle Sanders, Lisa Jones, Tracy Scott Female Clerics
Alistair Sanderson, Pete Symonds, Iestyn Jones, Garry Lloyd George, Ikay Agu, Chester Durrant, Dickon Justice, Joe Malik, Kevin Read, Gwion Ap Rhisiart, David Ulett, Jake Cullen, James Harris, Stephen Coggins, Dennis Gregory, Jon Davey, Richard Knott, David Lamb, Craig Malpass, David Stephens, Jonathan Thomas, Mike Wendell Male Clerics
Emma Feeney Voice [Papal Mainframe]
Harry Burt, Howell Jones Manton's Officers
Jessica Ford, Tony Was Victorian Passers
David West/Sonny Hillier Hansom Cab Driver
Barbara Fadden Double for Madame Vastra
Charley Roberts Arnold Eleanor's Guard
JJ Angell, Peter Sheward, Jeremy Harvey, Richard Tunesi Soldiers
Andy Jones Double for The Doctor (Monk)
Simon Ashley, Ryan Nicholls Shorter Monks
Ian Burden Cleric
Austin Charlesworth Double for Fat One Monk
Paul Kasey Ood Sigma¹
Naomi Berners, Louise Bowen, Jessica Davis, Barbara Fadden, Kimberley Senior, Victoria Thomas, Rhiannon Ward Silurians
Richard Tunesi, Jon Davey Judoon
Jamie Morrison Cleric



Mark Gatiss..... Voice of Danny Boy
Sam Steeper Stormcage Guard¹
Gordon Seed, Will Willoughby, Dean Forster..
Stunt Monks

¹Not in finished programme

PREQUEL CAST

Simon Fisher-Becker.....Dorium Maldovar
Allan Gill, Dominic Kynaston Monks

CREDITS

Written by Steven Moffat
 Produced by Marcus Wilson
 Directed by Peter Hoar
 [uncredited: Marcus Wilson, Toby Haynes]
 Stunt Coordinator: Crispin Layfield
 Stunt Performers: Gordon Seed, Will Willoughby,
 Dean Forster
 1st Assistant Director: Toby Ford
 [uncredited: Sarah Davies]
 2nd Assistant Director: James DeHaviland
 3rd Assistant Director: Heddi-Joy Taylor-Welch
 [uncredited: Michael Curtis]
 Assistant Directors: Janine H Jones, Michael Curtis
 [uncredited: Jenny Morgan, Alex Williams,
 Harry Bunch, Ross Southard],
 Location Manager: Iwan Roberts
 [uncredited: Nicky James]

Cast and credits

Left:
 The glue to
 hold a universe
 together.

Unit Manager: Rhys Griffiths
 Location Assistant: Geraint Williams
 Production Manager: Steffan Morris
 [uncredited: Phillipa Cole]
 Production Coordinator: Claire Hildred
 Asst Production Coordinator: Helen Blyth
 Production Secretary: Scott Handcock
 Production Assistant: Charlie Coombes
 Asst Production Accountant: Rhys Evans
 Script Executive: Lindsey Alford
 Script Supervisor: Lindsay Grant
 [uncredited: Caroline Holder]
 Camera Operator: Joe Russell
 [uncredited: Balazs Bloygo, Mark Waters]
 Focus Pullers: Steve Rees, Jonathan Vidgen
 [uncredited: Mani Paliwala Blaxter, Julius Ogden]
 Grip: Gary Norman
 [uncredited: Dai Hopkins, Cameron Lovegrove]
 Camera Assistants: Simon Ridge, Svetlana Miko,
 Matthew Lepper [uncredited: Becky Pesco]
 Assistant Grip: Owen Charnley
 Sound Maintenance Engineers: Jeff Welch,
 Dafydd Parry
 Gaffer: Mark Hutchings
 Best Boy: Pete Chester
 Electricians: Ben Griffiths, Bob Milton,
 Stephen Slocombe, Alan Tippetts
 Supervising Art Director: Stephen Nicholas
 Set Decorator: Julian Luxton
 Production Buyer: Ben Morris
 Standby Art Director: Amy Pickwood
 Assistant Art Director: Jackson Pope
 Concept Artist: Richard Shaun Williams
 Props Master: Paul Aitken
 Props Buyer: Adrian Anscombe
 Prop Chargehand: Rhys Jones
 Standby Props: Phil Shellard, Helen Atherton
 Dressing Props: Tom Belton, Kristian Wilsher
 Graphic Artist: Christina Tom
 Draughtsman: Julia Jones
 Design Assistant: Dan Martin
 Petty Cash Buyer: Kate Wilson
 Standby Carpenter: Will Pope
 Standby Rigger: Bryan Griffiths
 [uncredited: Dave Mount Stephens]

Store Person: Jayne Davies
 Props Makers: Penny Howarth, Nicholas Robatto, Alan Hardy
 Props Driver: Medard Mankos
 Practical Electrician: Albert James
 Construction Manager: Matthew Hywel-Davies
 Construction Chargehand: Scott Fisher
 Graphics: BBC Wales Graphics
 Assistant Costume Designer: Samantha Keeble
 Costume Supervisor: Heather Leat
 [uncredited: Vicky Salway]
 Costume Assistants: Jason Gill, Yasemin Kascioglu, Frances Morris [uncredited: Emma Bevan, Nikki Lightfoot, Caroline Thorpe, Nicola Rodd, Amy Clarke, Sara Morgan, Andi Mear, Sally Mason, Louise Martin]
 Make-Up Supervisor: Pam Mullins
 Make-Up Artists: Vivienne Simpson, Allison Sing
 [uncredited: Cathy Davies, Ros Wilkins, Julie Fox].
 VFX Producer: Beewan Athwal
 Casting Associate: Alice Purser
 Assistant Editor: Becky Trotman
 VFX Editor: Cat Gregory
 Post Production Supervisor: Nerys Davies
 Post Production Coordinator: Marie Brown
 Dubbing Mixer: Tim Ricketts
 Dialogue Editor: Paul McFadden
 Sound Effects Editor: Paul Jefferies
 Foley Editor: Jamie Talbutt
 Online Editor: Jeremy Lott

Below:
 Preparing
 for a take.



Colourist: Mick Vincent
 Online Conform: Mark Bright
 Cybermen created by Kit Pedler & Gerry Davis
 Silurians created by Malcolm Hulke
 Sontarans created by Robert Holmes
 Ood and Judoon created by Russell T Davies
 With thanks to The BBC National Orchestra of Wales
 Conducted and Orchestrated by Ben Foster
 Mixed by Jake Jackson [uncredited: Chris Barratt]
 Recorded by Gerry O'Riordan
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Production Accountant: Dyfed Thomas
 Sound Recordist: Bryn Thomas
 Costume Designer: Barbara Kidd
 Make-Up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: Una Ni Dhonghaile
 Production Designer: Michael Pickwood
 Director of Photography: Stephan Pehrsson
 [uncredited: Balazs Bloygo, Tim Palmer, Mark Waters]
 Associate Producer: Denise Paul
 Line Producer: Diana Barton
 Executive Producers: Steven Moffat, Piers Wenger, Beth Willis
 BBC | cymru wales
 bbc.co.uk/doctorwho
 © BBC 2011

PREQUEL CREDITS

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 Assistant Director: Jenny Morgan
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 Focus Pullers: Jonathan Vidgen
 Grip: Cameron Lovegrove
 Camera Assistants: Svetlana Miko
 Sound Maintenance Engineer: Dafydd Parry

“OH YES, YOU’LL GET A CLIFFHANGER,”
STEVEN MOFFAT PROMISED AT THE
SERIES PRESS LAUNCH.’

Profile

NEVE McINTOSH

Madame Vastra

Neve was born Carol McIntosh on 9 April 1970 in Paisley, Renfrewshire, to mum Margaret and dad Ian, a former Royal Marine turned policeman. Her eventual stage name came about as union Equity had a Carl McIntosh on their books and she simply liked the sound of Neve.

The family moved to Edinburgh when she was eight, where she later attended Boroughmuir High School. She dreamed of being a showjumper and took up horse riding aged 11.

Enjoying theatre studies at school, she hoped to work on the design side but failed to get into art college. She began acting with Edinburgh Youth Theatre at 16, making her first Edinburgh Fringe appearance at 17. She later studied at Glasgow's Royal Scottish Academy of Music and Drama, graduating in 1994.

A theatre breakthrough came in *The Trick is to Keep Breathing* (1995, MacRobert Arts Centre, Stirling and Glasgow Tron) starring alongside Siobhan Redmond and Eileen McCallum as three voices of the same woman.

Rep theatre stints followed with The Little Theatre, Mull and, in 1996/7, Perth Theatre including productions of *When We Were Women* and *Run For Your Wife!*. Her theatre career progressed to the title role in the RSC's *Victoria* (2000, Pit, London) and she later appeared as Estella in the company's Stratford staging of *Great Expectations* (2005/6).

McIntosh's first (non-speaking) television appearance came while still at the RSAMD, as a hostess arrested at a sex party in Glasgow detective series *Taggart*.

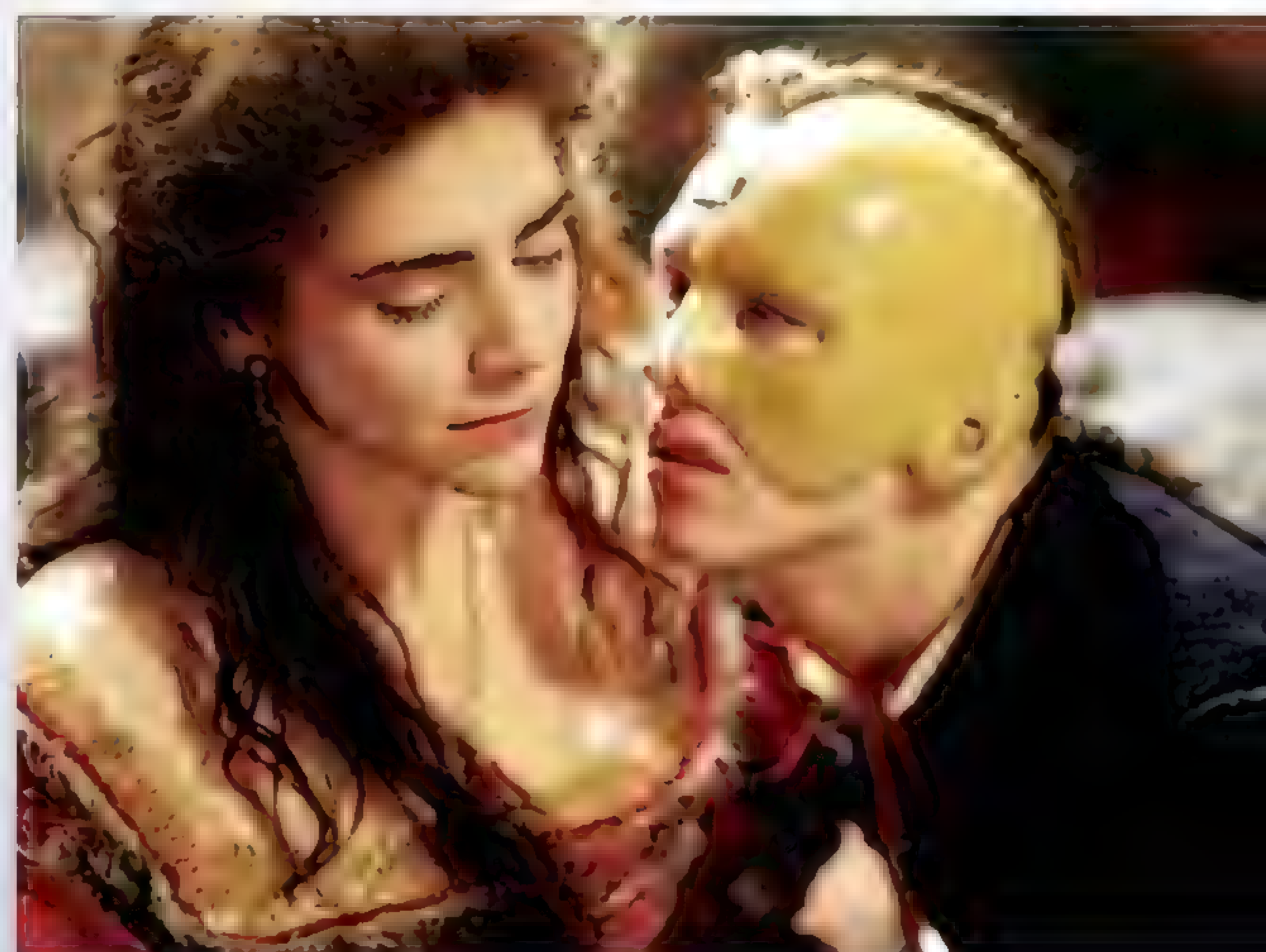
Relocating to London, during a spell 'resting' McIntosh worked in Forest Hill dole office. Eventually she appeared in TV shows such as *Noah's Ark* (1998) but her first major TV role was as Dr Kate Millar in the BAFTA-nominated *Psychos* (1999).

The leading role of Fuchsia in gothic melodrama *Gormenghast* (2000) led McIntosh to similar costume roles including the title role in *Lady Audley's Secret* (2000), storytelling for BBC Choice's *The Fear* (2001) and as Beryl Stapleton in *The Hound of the Baskervilles* (2002).

She was Sister Donna Rix in Jed Mercurio's unflinching medical drama *Bodies* (2004/5) and other TV roles included Sky's 'pilot' films of *Doc Martin* (2001, 2003), *The Inspector Lynley Mysteries* (2003), *Trial and Retribution* (2003), *Marple* (2004), *Low Winter Sun* (2006), *Murder City* (2006), *Sea of Souls* (2007), *Casualty* (2009), *Law and Order: UK* (2010), *Accused* (2010) and *Taggart* (2010). She starred with David Tennant in *Single Father* (2010).

Her first *Doctor Who* twin role came as Silurian sisters Alaya and Restac in *The*

Right:
As Fuchsia in
Gormenghast
in 2000.



Hungry Earth/Cold Blood [2010 – see Volume 65]. She soon reappeared as Silurian detective Madame Vastra in *A Good Man Goes to War* before returning for *The Snowmen* [2012 – see Volume 72], *The Crimson Horror* [2013 – see Volume 74], *The Name of the Doctor* [2013 – see Volume 74] and Peter Capaldi's début episode, *Deep Breath* [2014 – see Volume 76]. McIntosh had previously worked with Capaldi on *Psychos* and *10-Minute Tales* (2009).

Vastra also appeared in three minisodes, including 2012's Children in Need special *The Great Detective*. McIntosh played Vastra live on stage at the Albert Hall for the *Doctor Who Prom* in July 2013 and narrated the audiobook of Jenny Colgan's *Doctor Who* tale *Dark Horizons* (2012).

She found further TV work in *Case Histories* (2011), *New Tricks* (2012), *Lip Service* (2012), *Ripper Street* (2013), US/UK series *Dracula* (2013) and *Death in Paradise* (2016). She was surgeon Nicola Hicklin in hospital drama *Critical* (2015).

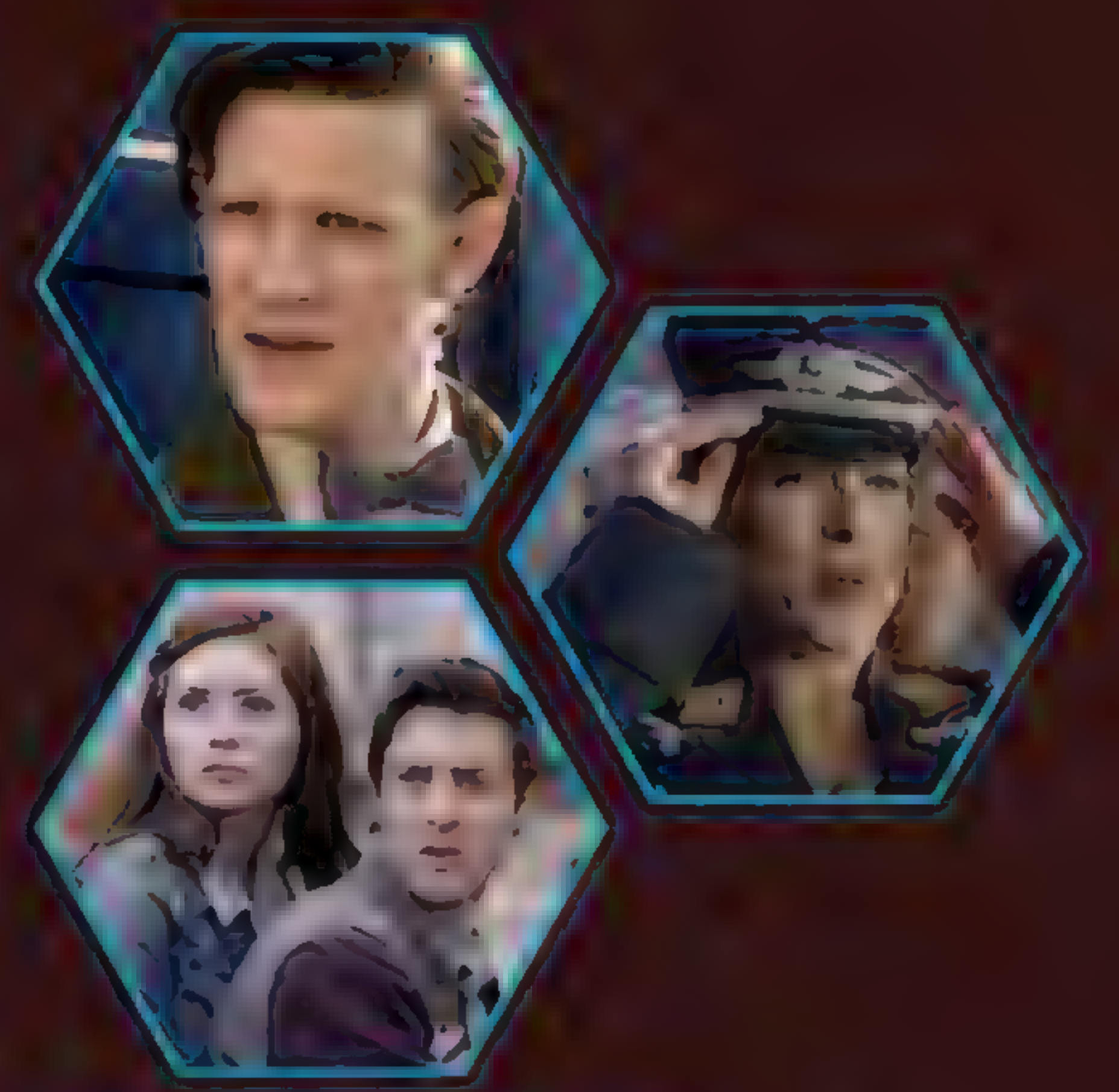
Notable theatre roles have included Portia in *The Merchant of Venice* (2006, Royal Lyceum, Edinburgh), Sylvia Plath's *Three Women* (2009, Assembly Rooms, Edinburgh), *Proof* (2010, Perth Theatre), *Betrayal* (2012, Citizens, Glasgow) and *The Crucible* (2015, Bristol Old Vic). She starred in mass shooting drama *The Events* both at the 2013 Edinburgh Fringe and the New York Theatre Workshop in 2015.

Her movie début came with a bit part in *The Leading Man* (1996). Films since have included *Plunkett & Macleane* (1999), *One Last Chance* (2004), *Salvage* (2009), *The Be All and End All* (2010) and *Social Suicide* (2015).

McIntosh was married to cameraman Alex 'Xandy' Sahla in 2000 after meeting on the set of *Psychos*, but divorced in 2006.

The actress lives in London and her hobbies include scuba diving, surfing and power-kiting. ■





LET'S KILL HITLER

▶ STORY 219

When the TARDIS is hijacked by Amy and Rory's friend Mels, it's just the start of an adventure that takes them to the office of Adolf Hitler in Berlin, 1938. How will the TARDIS crew cope when River Song's true purpose is revealed?



LET'S KILL HITLER

Episode 26

'WE SEE RIVER SONG'S
CHARACTER FORM OVER THE
COURSE OF THE EPISODE.'

Introduction

We first met River Song at the same time as the Tenth Doctor did – in *Silence in the Library* [2008 – see Volume 59].

Owing to the vagaries of time travel, however, it wasn't the first time River had met the Doctor. She'd already had numerous adventures with the Eleventh Doctor and one encounter with the Twelfth. Something similar had happened in the later stages of *The Trial of a Time Lord* [1986 – see Volume 42] when the Doctor was introduced to another friend from his future. His new companion, Melanie, had been travelling with a post-*Trial* Doctor for some time when she first appeared in the series.

At the end of *The Trial of a Time Lord*, the Doctor leaves with Mel in the TARDIS, raising the possibility that Mel's own 'first encounter' only exists in some kind of alternative reality. When Mel leaves the Doctor in *Dragonfire* [1987 – see Volume 44] he cryptically says, "Already gone, still here, just arrived, haven't even met you yet."

We do get to see River's first encounter, however. She'd briefly met the Doctor when she was a young girl in *The Impossible Astronaut/Day of the Moon*. [2011 – see Volume 66], but they wouldn't become properly acquainted until *Let's Kill Hitler*. Between the two stories the young Melody Pond (River's birth name) had somehow found her way from New York, 1969, to twenty-first century Britain, where she called herself 'Mels' and grew up with her parents-to-be, Amy and Rory.

This may sound a little involved. The tangled timelines that are a trademark of the Doctor and River's relationship are not the biggest challenge of *Let's Kill Hitler*. The story shows the birth of River Song, as we see the character form over the course of the episode. While Nina Toussaint-White plays Mels with the same *joie de vivre* and recklessness that we associate with the older River, it's not until she's regenerated into Alex Kingston and gets to know the Doctor that she becomes the character we've become familiar with in *Silence in the Library*, *The Time of Angels* [2010 – see Volume 64] and *The Impossible Astronaut/Day of the Moon*.

River is one of only a handful of characters in *Doctor Who* that we've seen share the Doctor's ability to regenerate. She nobly sacrifices her ability to cheat death in order to save the Doctor. On one hand this helps to redeem her, as we've learnt that she is doomed to assassinate the Doctor. Beyond the fiction, however, limiting ourselves to this final definitive embodiment, stops River Song's story becoming even more complicated than it already is!

Left:
A first and last meeting for the Doctor and River.



STORY

Rory is driving through a cornfield with Amy giving directions. Then, suddenly, they see the TARDIS and halt their car. They have spelt out the word 'Doctor' and after seeing it reported in the paper he has answered their call.

Another car drives up and Rory and Amy's friend Mels leaps out. She knows all about the Doctor and pulls out a gun, declaring, "Let's kill Hitler!" [1]

In Berlin, in 1938, a Nazi general, Zimmerman, walks through a building, unaware he is being observed by a janitor that is really a robot containing a miniaturised crew, led by Captain Carter. [2] Zimmerman is surprised when the janitor turns into his double! The real Zimmerman is miniaturised and teleported into the robot, where he is killed by its 'Antibodies'.

The fake Zimmerman enters an impressive office and informs Adolf Hitler

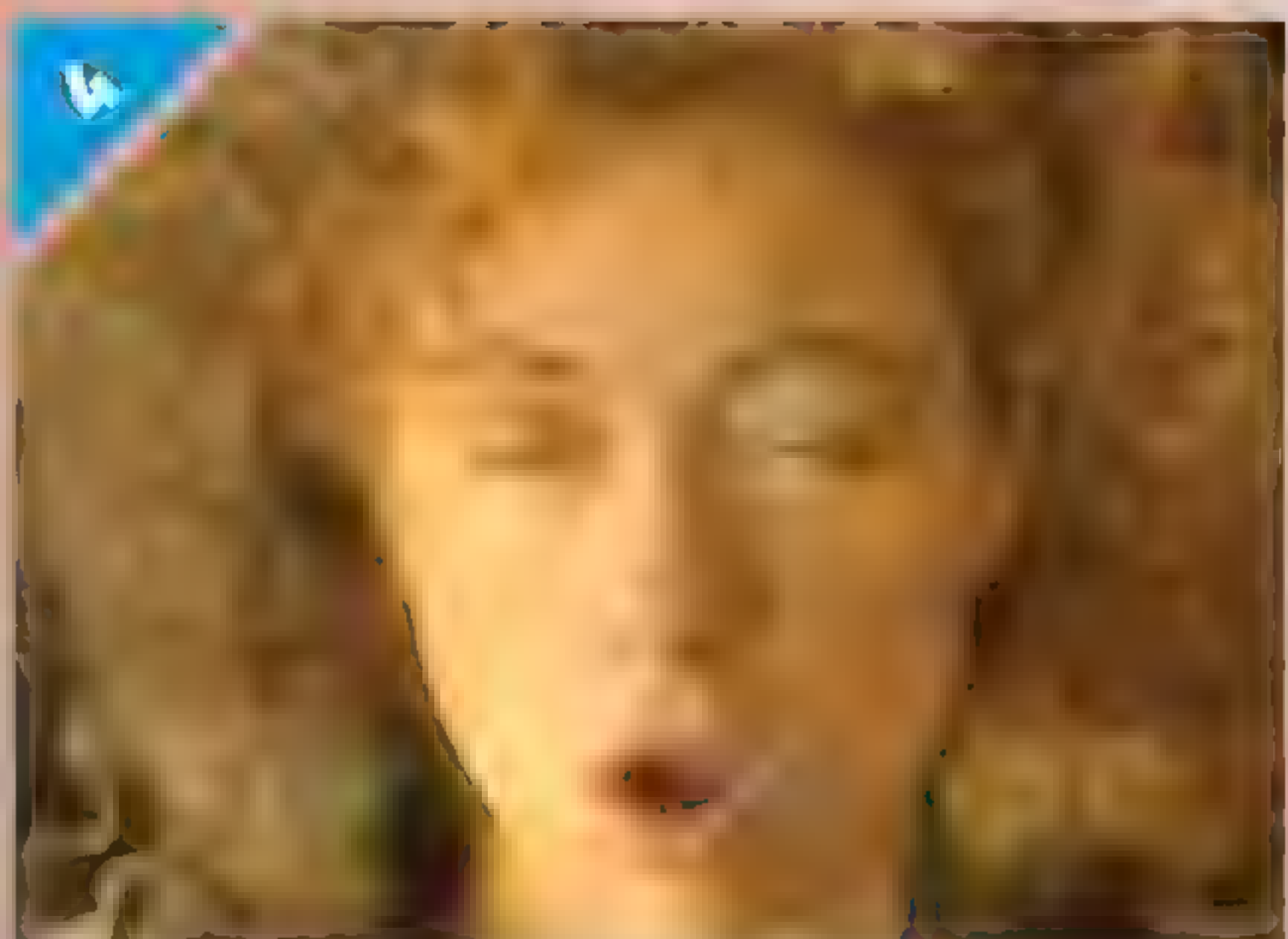
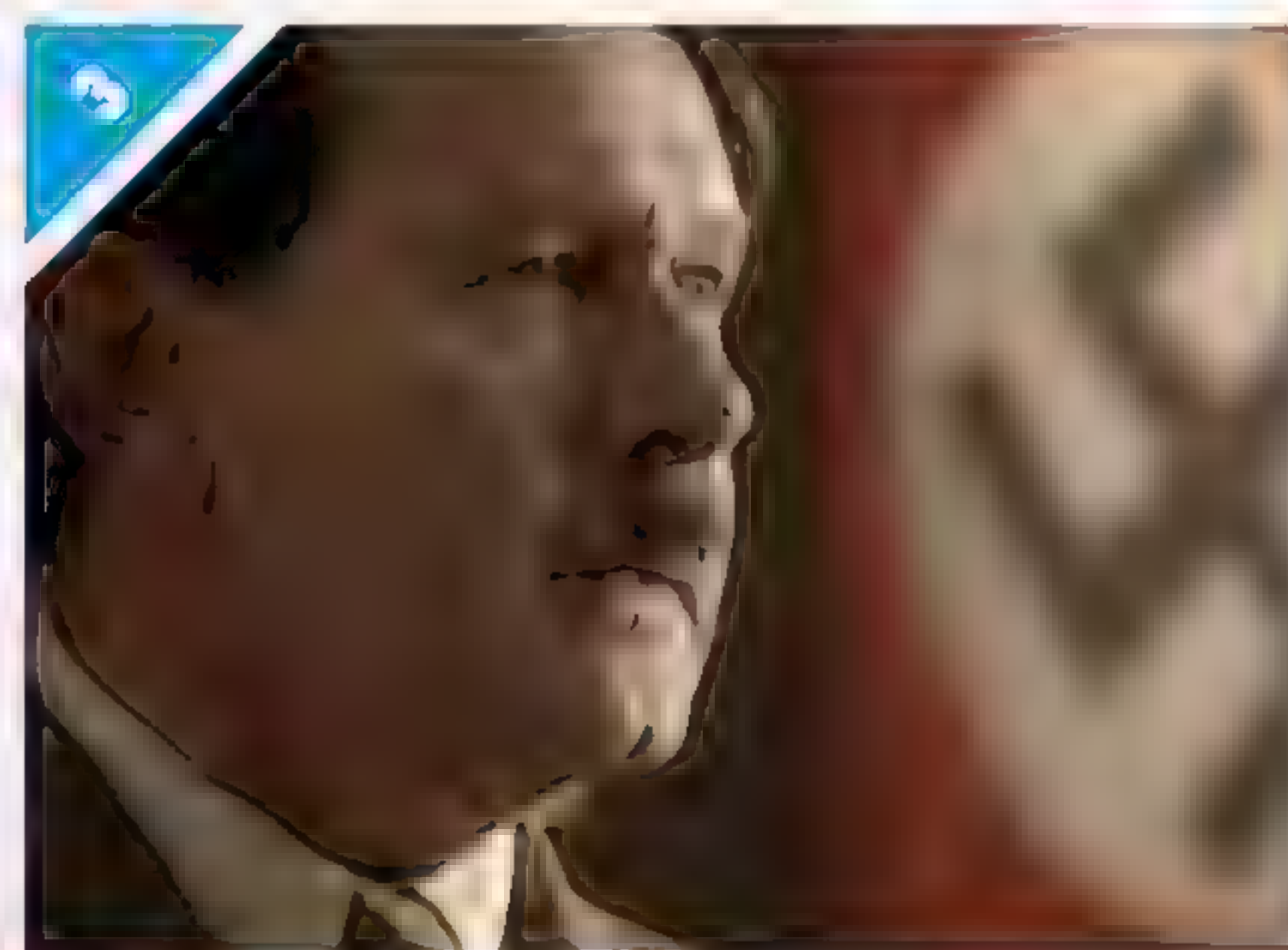
that he has been found guilty. Then the TARDIS crashes through the window, knocking Zimmerman over.

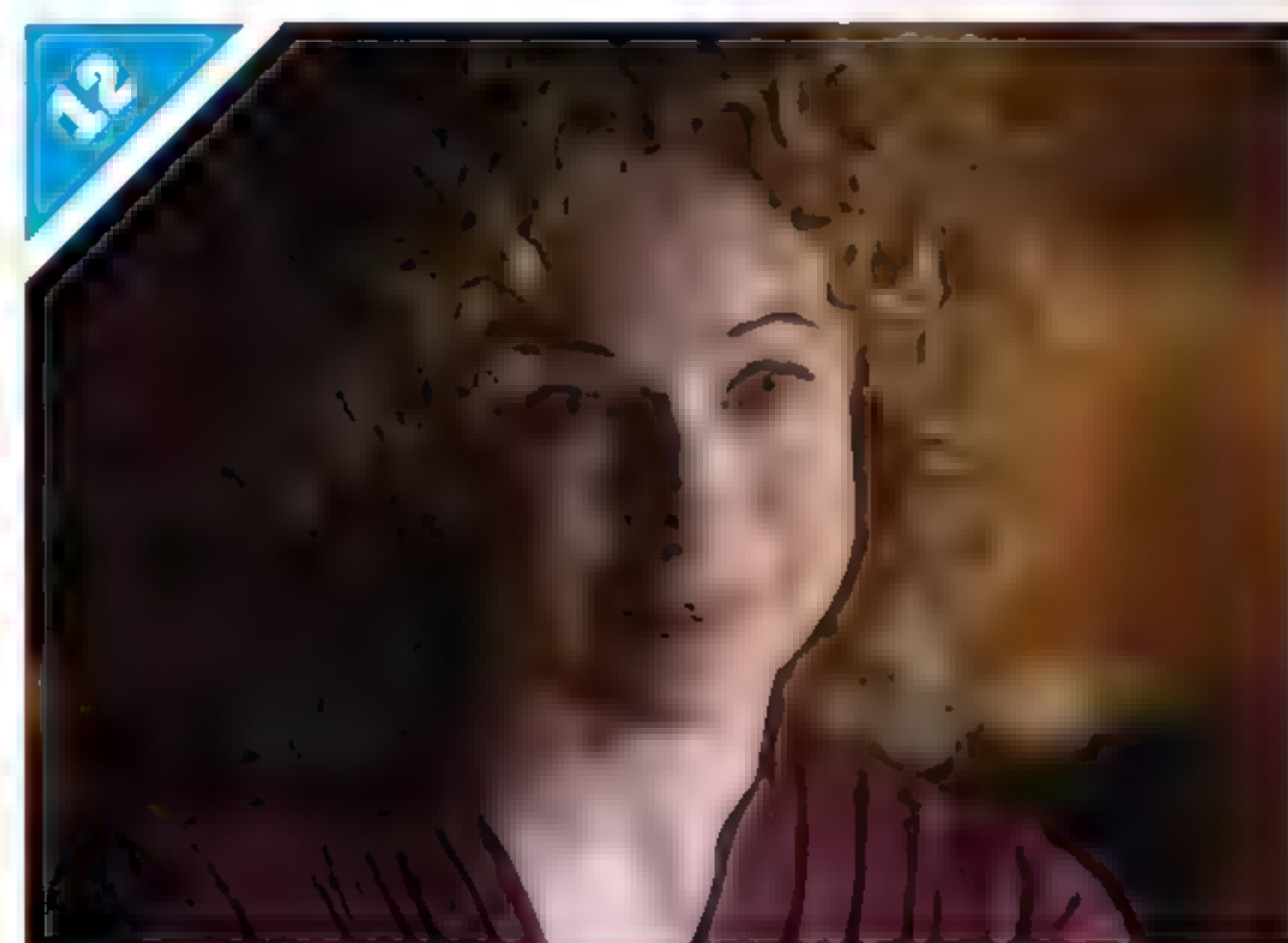
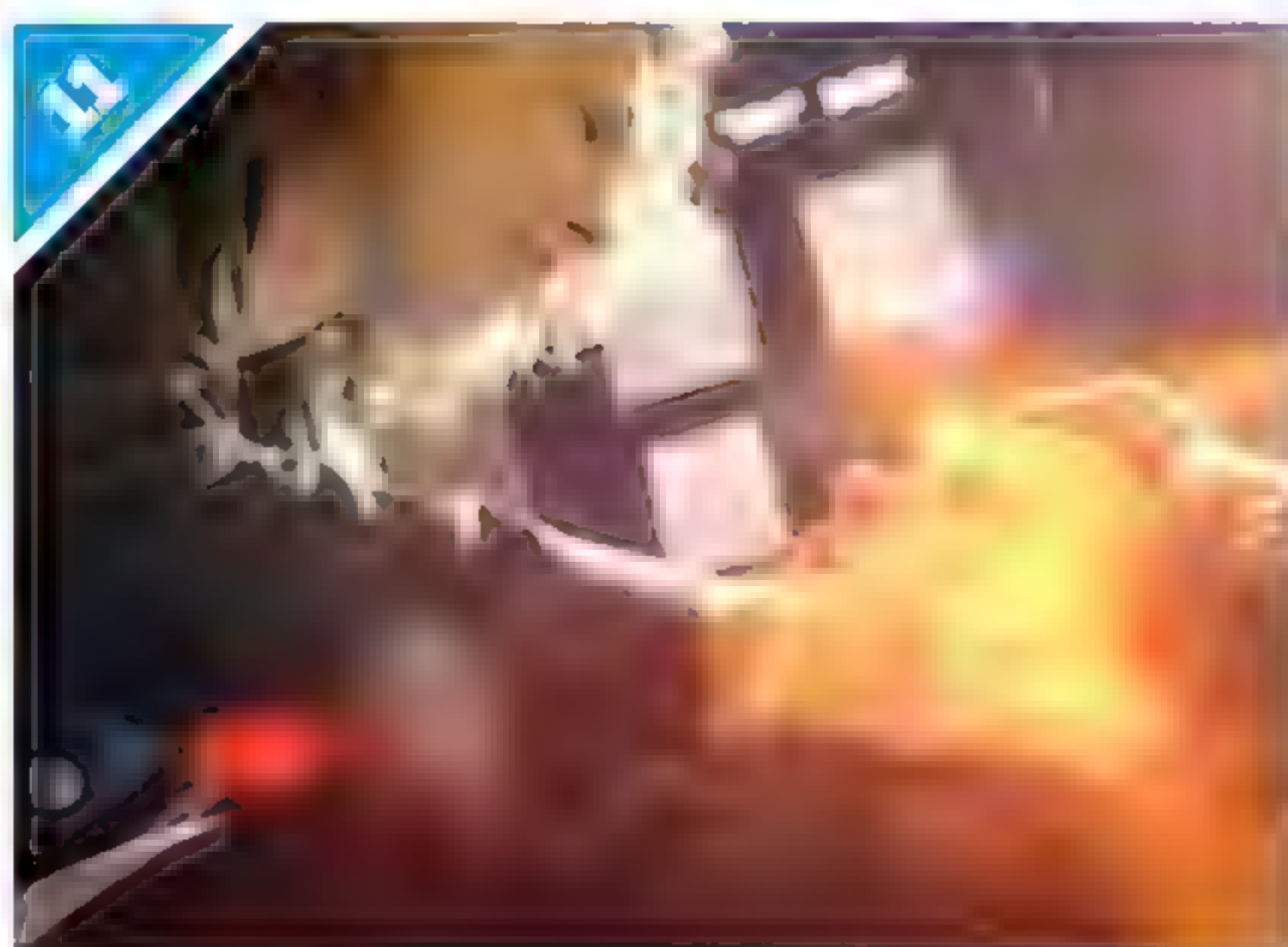
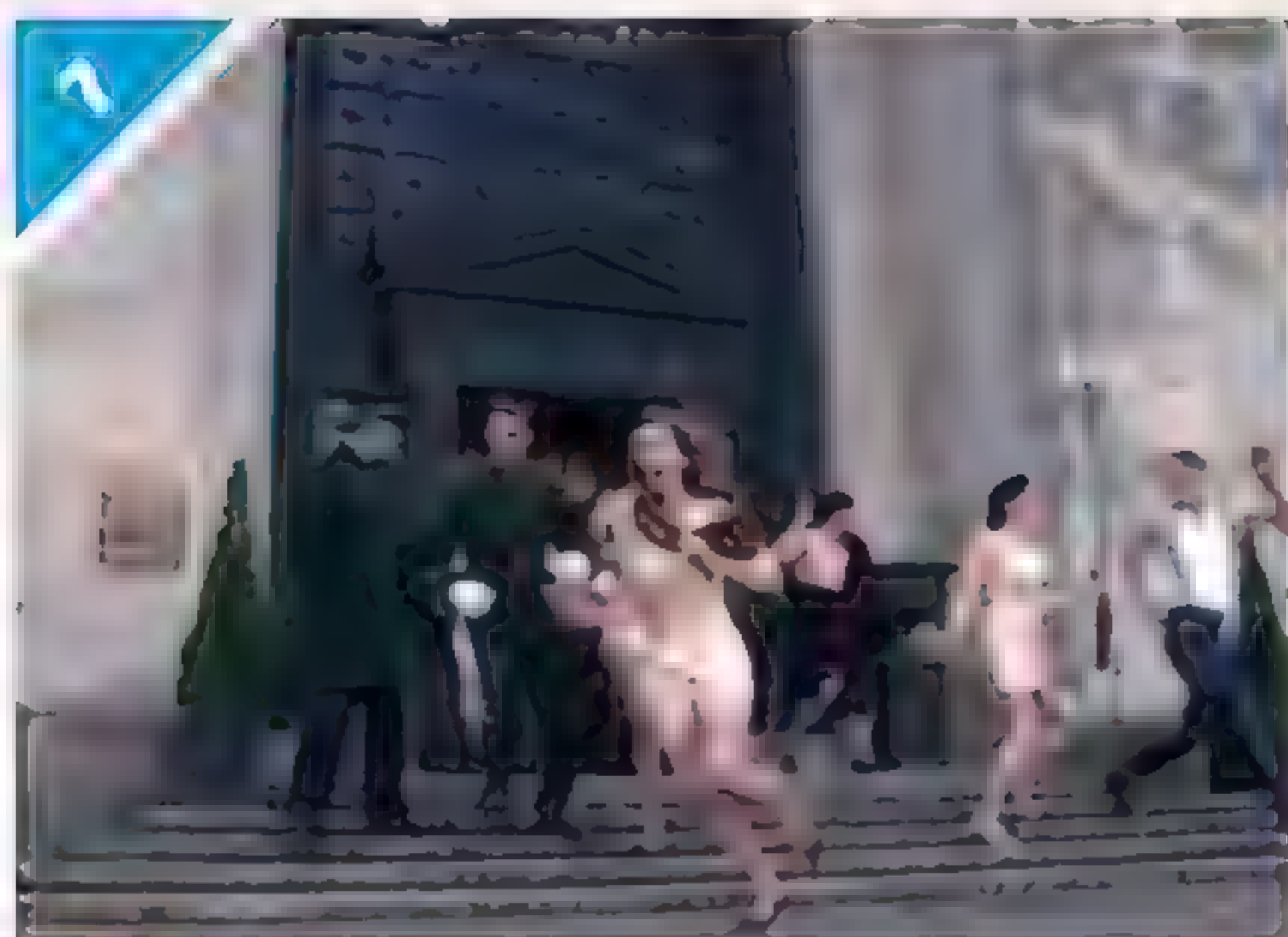
The Doctor, Rory, Amy and Mels emerge. Hitler thanks the Doctor for saving his life [3] before shooting at Zimmerman to no avail. Rory confiscates Hitler's gun and locks him in a cupboard.

Mels reveals that she was hit by a stray shot. But she doesn't die, she regenerates – into the woman they know as River Song! [4] 'Mels' was Melody, Rory and Amy's daughter, after she regenerated as a small girl. But she is a psychopath, born, trained and conditioned to kill the Doctor. She kisses him, and he staggers backwards, having been poisoned, before she leaps out of the window.

The Doctor gives Amy his sonic screwdriver and tells her and Rory to go after their daughter. Outside, Melody uses her regenerative energy to overcome a group of Nazis and steals a motorbike. [5]

The Doctor stumbles into the TARDIS. The ship enables the voice interface,





selecting the young Amelia Pond who informs him he will be dead in 32 minutes and there is no cure. [6]

Melody arrives at a lavish restaurant and orders everyone to take off their clothes. Outside, Rory and Amy are looking for clues as to her location when a load of people run out of a building in their underwear. [7] But then another 'Amy' pulls up on a motorbike and Rory and Amy are miniaturised!

They find themselves inside the robot 'Amy'. A trio of Antibodies hover up to them, [8] but then a crewman calls them off. He welcomes Rory and Amy aboard the Teselecta.

In the restaurant, the Teselecta-Amy approaches Melody, demanding confirmation that she killed the Doctor. The TARDIS arrives and the Doctor appears in the door in top hat and tails. Melody tries to flee but the Teselecta-Amy places her in a forcefield. [9]

Carter explains that according to their records, Melody Pond is the woman

who kills the Doctor. It is their mission to extract unpunished criminals from their timelines and punish them.

The Doctor tells Amy to stop the crew of the Teselecta, and she uses the Doctor's sonic to set the Antibodies on them all. The crew is forced to shut the Teselecta down and beam up to their mothership. The robot releases Melody and she rescues Rory and Amy from the Antibodies by materialising the TARDIS around them. [10]

They return to the restaurant, where the Doctor is verging on death. On Amy's instruction, the Teselecta transforms into River Song, and Melody realises that *she* is River. The Doctor whispers something in River's ear – and she uses up all her regenerations to save his life. [11]

She wakes in a bedroom in the hospital of the Sisters of the Infinite Schism. The Doctor gives her a blue diary and departs.

Later, River Song decides to become an archaeologist – because she is “looking for a good man”... [12]

Pre-production

The wait is almost over. The second part of the thrilling new series of *Doctor Who* begins on 27 August 2011," Steven Moffat said in a BBC press release on Tuesday 16 August 2011.

"The rules have changed, and the game is deadlier than ever. Out in the universe, where the earthly rules of time and space do not apply, Amy and Rory know only too well that their baby daughter needs them. For Melody Pond is destined to become River Song, mysterious archaeologist and convicted murderer – the woman who killed the best man she ever knew... The Doctor leads Amy and Rory across centuries and galaxies in a desperate

search for baby Melody, but a terrible and inescapable date looms large. At 5.02pm on 22 April 2011, the Doctor will die. These are his last days, and the quest for Melody his final mission."

'Writing is really, really, really difficult,' Moffat had tweeted on Saturday 22 January 2011, as he worked on the script for *Let's Kill Hitler*, which would resolve some of the mysteries established in *A Good Man Goes to War* [see page 6]. By Tuesday 1 February, he tweeted that he had been tearing his hair out, while on Friday 11 he commented, 'Been stuck on a scene ALL DAY. Solution: a monster attacks!'

The purpose of *Let's Kill Hitler* was effectively two-fold; to act as the opening

Missy:
"Oops! We
may have
killed him..."



to the second part of the 2011 series, and also to resolve elements of the River Song/Melody Pond storyline begun in *A Good Man Goes to War*, which was to be recorded a couple of months earlier. The River Song story would form the core of the plot... albeit dressed in an attention-grabbing setting. "I'm always trying to come up with really great slams into the opening titles – really outrageous ones," explained Moffat in *Doctor Who Magazine*. "I thought if you have someone say, 'Let's kill Hitler,' and then crash into the titles, of course you're going to keep watching." However, Berlin in 1938 was simply to be a backdrop against which the true events surrounding the Doctor and the Pond family would be played out. "It sort of plays at being a series opener... until we admit, no, we're just carrying on the story of Demon's Run. The Hitler story is a slight red herring," admitted Moffat.

Fun and laughter

I just keep it in my head," explained Moffat when asked at the BFI screening of the episode how he handled such a complex narrative. "It's not that complicated if you know how it ends. I appreciate I am the only one who does – you haven't seen the ending yet. You still know nothing." The writer felt that the story was the most comedic thing he had written for *Doctor Who*; a tale that began like a fast-moving comic strip and then moved through the style of romantic comedy, into a moving story about the regular characters. This was also a good contrast to the dark opening of *The Impossible Astronaut* [2011 – see Volume 66], as Moffat felt the show needed an episode with fun and laughter.

When it came to River Song herself, Moffat structured the episode to offer



Above: River Song checks out her new body.

a big exciting moment at the start with a character arriving in the manner of River Song... but turning out not to be River Song, but Rory and Amy's friend Mels... before turning out to actually be River Song after all. The notion of Mels being a childhood friend to Rory and Amy also meant that the Ponds had seen their daughter grow up after all, and had looked after her and helped her in her formative years. Moffat also relished the chance to write for another newly regenerated character, as this offered many fun moments, such as River checking out her new body. He also used elements already established for River in new combinations; the hallucinogenic lipstick which River had used in episodes such as *The Time of Angels/Flesh and Stone* [2010 – see Volume 64] was now used to deadly effect on the Doctor, whom she had been brainwashed and programmed to kill after the events of *A Good Man Goes to War*. Similarly, the origins of her blue journal and her

Connections: Caption fun

▶ The opening caption 'A Long Time Ago in Leadworth...' references the caption which opened the classic 1977 science-fiction movie *Star Wars*, 'A long time ago in a galaxy far, far away.' Leadworth was established as the Ponds' home in *The Eleventh Hour* [2010 – see Volume 63].



LET'S KILL HITLER

STORY 219

reasons for becoming an archaeologist were also addressed.

The audience-grabbing title and pre-war German setting meant a cameo appearance for the most horrific figure of the twentieth century. Born in Austria in 1889, Adolf Hitler became one of the most notorious mass murderers in the history of humanity; as the leader of the German Nazi party, he annexed other European countries and triggered World War II, as well as having millions systematically slaughtered in ethnic cleansing. However, Moffat set his German narrative in 1938, prior to the outbreak of war. At this time, Hitler had been the leader of the Nazi Party since 1921, and the Chancellor of Germany since 1933, and was moving his country towards war since he saw military aggression as the solution to Germany's economic decline. In terms of *Doctor Who*, the Doctor had condemned Hitler in *The Curse of Fenric* [1989 – see Volume 46] while having previously confronted acolytes of the Third Reich in *Silver Nemesis* [1988 – see Volume 45]; he had also encountered Hitler in two books – *Timewyrm: Exodus* by Terrance Dicks featuring the Seventh Doctor and published by Virgin Books in August 1991, and *The Shadow in the Glass* by Justin Richards and Stephen Cole, which featured the Sixth Doctor, published by BBC Books in April 2001. At the BFI, Moffat recalled discussing Hitler's appearance

Right:

Amy and Rory find themselves in Nazi Germany.



a cupboard while the real story unfolded. This was in part inspired by a sequence in the 1989 movie *Indiana Jones and the Last Crusade* in which Indiana Jones unwittingly got Hitler's autograph. "I think if you really want to piss off Hitler, now that he's dead, don't make him into an icon of evil," commented Moffat. "Take the mickey out of him. Make him a joke... can you imagine how cross Adolf would be if he saw that? He'd be absolutely livid."

Richard Senior

The director of *Let's Kill Hitler* – which would constitute Block 7A – was Richard Senior. This was to be Senior's first full episode of *Doctor Who* although he had previously directed various insert items such as the 2|entertain sequences which were broadcast as part of Comic Relief, as well as material for *Doctor Who Live* and the National Television Awards. "That was certainly the highlight of my year," recalled Senior of being told in February that he was being hired for the show. "I'd recently submitted my offline cuts of the Comic Relief scenes and the 2|entertain DVD scenes that I'd directed. The execs had been so thrilled with them that they asked if I would mind

Connections: Raggedy man

▶ Young Amy still has the toys she made after first meeting the Doctor – her 'raggedy man' – in *The Eleventh Hour* [2010 – see Volume 63].



with his sons: "My two boys absolutely knew who he was. It's quite an iconic name, to be honest, in this very, very evil and ghastly way... My younger son said, 'Won't Hitler be offended?'" However Hitler would only appear briefly and as such he would be reduced to a minor comic character, locked up in

meeting Beth [Willis, executive producer] and Marcus [Wilson, producer] to discuss directing one of the episodes in the final block. I'd never directed anything longer than 10 minutes, so I almost fell off my chair. And when Beth told me it was a Steven Moffat series opener I properly hit the floor. Beth called me a few days later, very early in the morning. I was in a darkened edit suite in Cardiff cutting trailers as usual. She told me to expect a call from Steven shortly. So I waited for Steven to call me. And I waited. In fact I waited all day. It was the longest day of my life! When he finally rang that evening, he asked me if I was up for it and then told me I'd got the job! I specifically recall him saying that he loved my trailers because I was very good at identifying all the coolest most promo-worthy moments, but he always felt that there were never enough of those moments in the episodes, so I should try to create as many as possible."

On BBC Three's *Doctor Who Confidential*, Senior commented, "This episode of *Doctor Who* is bonkers. It's essentially *The Terminator* meets *Indiana Jones* and the *Last Crusade* and *Inner Space* in 1930s Berlin with Nazis... It's all a cover for what is one of the most important episodes telling the story of River Song and her relationship with the Doctor."

While the episode was being planned in February, it was

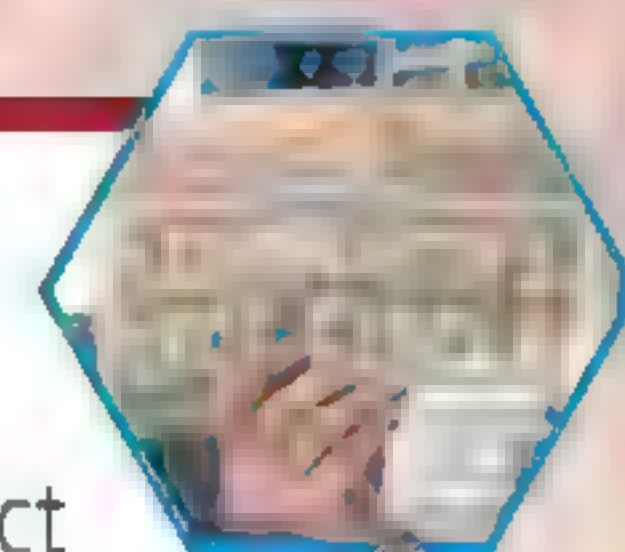
known that the pre-credit sequence in the cornfield would not be recorded until the summer, since in March/April the local corn would not have grown and ripened fully. This would be picked up around July, shortly before it was hoped that the regular cast of Matt Smith, Karen Gillan and Arthur Darvill would be travelling to the USA for Comic-Con, and also tying in with recording of the special mini-adventure that would have won the *Script to Screen* competition open to primary schools. It was also envisaged that the cutaway scene of River at Luna University would be recorded with Episode 13 – *The Wedding of River Song* [2011 – see Volume 70] – as part of Block 7B.

The shooting script for 'Series 11-2 Episode 8' was issued on Monday 21 March, the day that the readthrough for the instalment was held at 5pm in the Meeting Room at Upper Boat Studios. In the script,

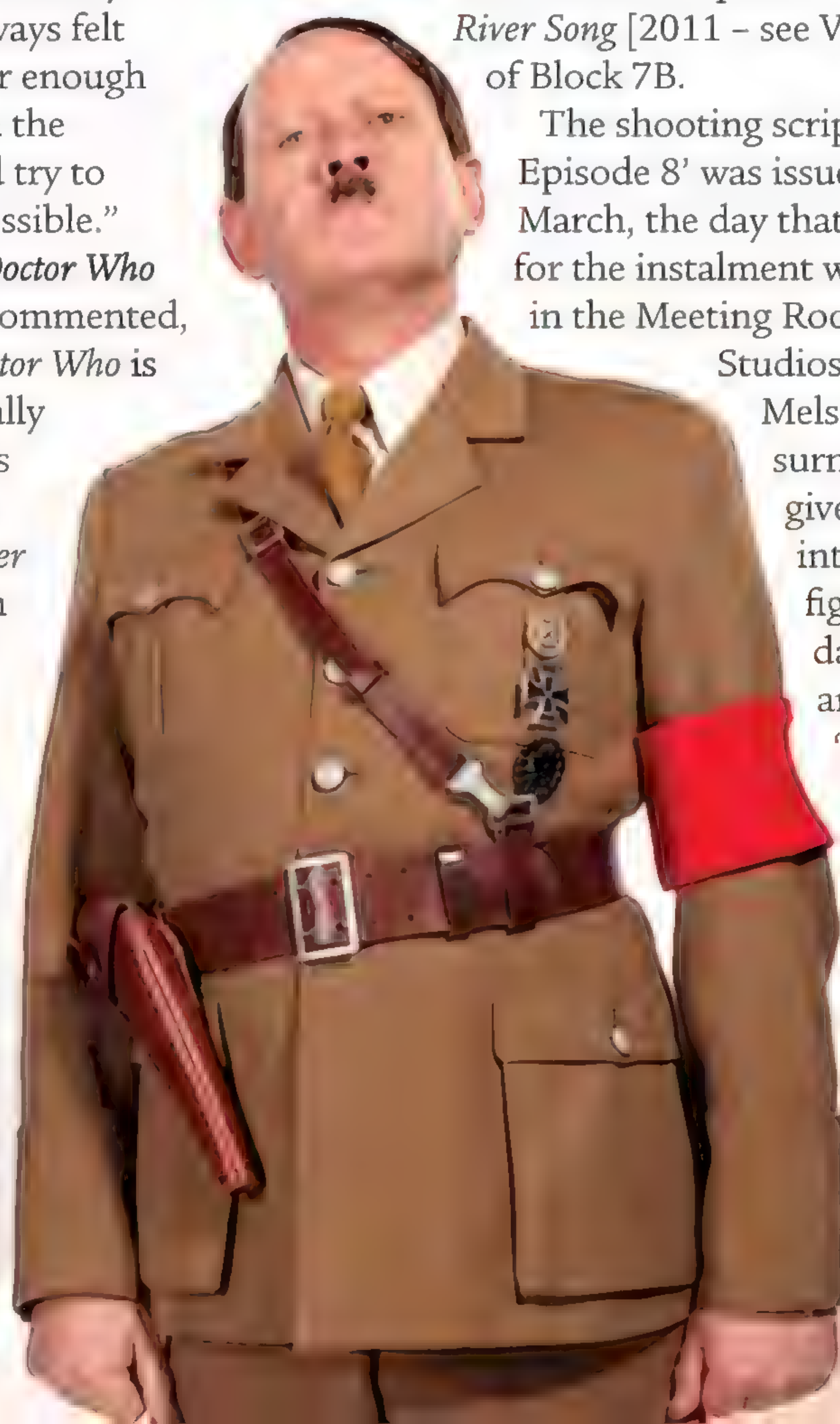
Mels Zucker (whose surname was not given on screen) was introduced as 'a dark figure against the dazzle of the sun' and described as 'about Amy's age, looks like trouble' with a note that she was driving 'the coolest, meanest, reddest sports car ever'. Eric Zimmerman was described as 'a smart-suited

Connections: Circle of life

▶ Rory and Amy attract the Doctor's attention by creating an elaborate crop circle; a phenomenon observed since the seventeenth century, such circles had become popularised by the media during the 1980s and often linked to UFOs or the supernatural.



Left:
Hitler makes
his *Doctor
Who* TV debut.



Connections: Mad monk

Harriet refers to Grigori Yefimovich Rasputin, the Russian mystic who heavily influenced Tsar Nicholas II of Russia early in the twentieth century. Fourth Doctor actor Tom Baker portrayed Rasputin in the 1971 film *Nicholas and Alexandra*.



Nazi official... He's lean, and fierce and bespectacled' while the janitor who was really the Teselecta was described as moving with 'a strangely, stiff robotic action. His head snaps round at inhuman speed.'

Aboard the Teselecta, the commander, Carter, was 'in his forties, a dead-eyed professional' and seen 'in the command chair, Captain Kirk style, in the centre of what appears to be the bridge

of a spaceship... It's a cross between the bridge of the Enterprise and a telephone exchange'; these descriptions referred to the lead character of the 1960s American TV series *Star Trek* and his command, the USS *Enterprise*. Harriet was described as 'a cross-looking woman... middle aged and furious'. When the Teselecta first changed form, this was described as 'a rapid clicking, and a wave of change passes over the janitor's clothes, from top to bottom - it's as if the surface of the clothing is composed of thousands of tiny square tiles, which are now flipping over to reveal another surface, like a tide of falling dominos - and in seconds, the janitor's uniform has transformed into an exact replica of Zimmerman's suit'. Inside the vessel, 'the vast interior of the Teselecta head [comprises] gantries, and walkways, and technology, and everywhere people working - at consoles, or soldering, or even having a coffee break. We are inside a robot duplicate of a human being, operated by miniature people!' Originally the Antibodies aboard the Teselecta did not speak and were described as 'a roughly human shape, but in place of a head, a perfect sphere of silver - gleaming and reflective, like chrome'; they were seen

Right:
Captain Carter,
on board the
Teselecta.

'standing guard' on the bridge and when Rory and Amy entered the gantry they heard 'feet clanging towards them'.

Hologram companions

When the TARDIS hologram took on different forms, originally only Rose Tyler and Donna Noble of the Doctor's former companions appeared before that of 'Amelia Pond, aged seven'. When Amy had to think quickly about how to disable the Teselecta, the stage directions noted, 'Now zooming fast on Amy's eye (just like with the Doctor, in *The Eleventh Hour* [2010 - see Volume 63]). Bullet time: a suspended moment.' The Doctor was to have still been wearing his top hat and tails at the hospital run by the Sisters of the Infinite Schism and the TARDIS was to indicate that his death date and time was 23/04/2011 4.32PM. In the closing scenes, Professor Candy was envisaged as 'a cheery old buffer'; the character had originated in Steven Moffat's short story *Continuity Errors* which had been published in *Doctor Who - Decalog 3: Consequences* by Virgin Publishing in July 1996. The shooting script had various differences to the finished programme. The





sequence of 'Zimmerman' going into shock was a lot longer with more material on the bridge; Anita suggested the tactic, and – after Carter agreed – various commands were issued. "Blood drain from face!" ordered Anita, while Jim indicated, "Take down the balance 20 per cent." "All decks, these are scheduled tremors. I repeat – scheduled tremors," warned Anita. When the Doctor examined 'Zimmerman', Carter had originally noted, "Oh, he's quick." When Mels commented on Rory and Amy being her parents, Amy had originally said, "She's delirious," while Rory added, "She doesn't have parents – she's from a home," and Mels then told Amy of her identity, "Oh, you knew. You've always known. The way you scolded me all the time. Remember I called you Mum in the playground once? You laughed." After Mels had regenerated into River, her original reaction to her hair had been, "Ooh! Curls! And I didn't have to do a thing." After the Doctor commented that River didn't even know her own name yet, he originally smiled and added, "This is how it begins. Just hang on, it'll all make sense." When River kissed the Doctor, she originally

said, "I'm all yours, honey." "Yes you are," agreed the Doctor, asking, "Dinner?" "Oh, he's cheeky. Aren't you cheeky?" said River, stepping up close to him, "I'm almost tempted to keep you alive 'til I'm bored of you." "I'm the Doctor – even I won't live that long," explained the Doctor, to which River agreed, "Oh, sweetie – no you won't," as she kissed him. Originally, River removed the poisoned lipstick from her lips with a wipe that she then threw away. There was more dialogue with the stricken Doctor telling Amy and Rory, "Get after her. We can't lose her, go! Don't lose her, Rory, can you see her?" There was a further short scene in Hitler's office with Rory – looking for River out of the window – telling the Doctor, "There's soldiers!" and the dying Doctor urging, "Follow her! Now, quickly." In the TARDIS hologram scene where the Doctor had asked about the cure to the poison, he originally said, "What's the cure? Bet it tastes

The Doctor dresses up to meet the Teselecta-Amy.

Connections: Gathering storm

▶ When the Doctor tells Hitler, "The British are coming," he was referring to the allied forces which would trounce Nazi Germany in 1945, and is using a popular misquote from Henry Wadsworth Longfellow's 1860 poem *Paul Revere's Ride* about the American War of Independence.



Right:

Designs for the Teselecta control room and the sonic cane.

horrid.” The scene of the Teselecta-Amy entering the dining room was different. “Run! Just get out of here, now!” yelled ‘Amy’. “Are you all right?” asked a puzzled River. “Go, get out of here, run!” yelled Amy again, with the camera shot revealing that this was the tiny Amy looking out of the Teselecta eye. “I’m fine, thank you,” ‘Amy’ replied to River, who frowned and continued, “Well, good, then. Bit busy at the moment, dear – do you think I need a hat?” The climax at the hotel was set in the grand staircase corridor where the TARDIS had materialised with the Doctor collapsing just outside the dining room. After ‘Amy’ had commented that the Doctor was dying, the Time Lord has originally replied, “Oh, everyone’s a critic,” and after his realisation that the time-travelling crew was punishing dead people, he added, “Oh, brilliant. We’re the good guys, so let’s kill Hitler. But guess what, do that and you’re not the good guys any more. Rule Seven.” Originally, when

Connections: Mrs R

► When River Song cocks her leg onto a chair and says, “Hello Benjamin,” this was a reference to the 1967 film *The Graduate* based on Charles Webb’s 1963 novel; in this, an older woman called Mrs Robinson seduced young Benjamin Braddock (with the leg image being an iconic shot); the Doctor had previously referenced the film in *The Impossible Astronaut* [2011 – see

Volume 66] when calling River “Mrs Robinson”.



the Doctor demanded to look at the record of himself, the Amy-Teselecta transformed into the Doctor-Teselecta, with the Doctor commenting, “Whoa! Amy, you’re lucky you missed that”; as such, the Doctor had originally addressed the ship as “chin-face!” rather than “you big ginge”.

In terms of chronology, the start of the episode was set a summer later than the events of *A Good Man Goes to War* for Rory and Amy, suggesting late summer 2011. The script indicated that young Amelia and Rory were eight years old, suggesting the year was 1997 (a year after the early scenes of *The Eleventh*



Hour), while their teenage selves – noted as 18 years old – would have been seen from around 2007. The Berlin sequences began on a morning in 1938, while the material at Luna University took place in 5123 (River was imprisoned in Stormcage in 5145 in *The Pandorica Opens* [2010 – see Volume 66].)

Steven Moffat extravaganza

Of the guest cast assembled for the episode, the most prominent role was that of Mels – played by Nina Toussaint-White, best known as Syd Chambers in *EastEnders* during 2009; Jenna-Louise Coleman had also auditioned for this part, but was later cast as the Doctor’s companion, Clara. Karen Gillan’s cousin Caitlin Blackwood, who had played Amelia Pond in *The Eleventh Hour* [2010 – see Volume 63], *The Big Bang* [2010 – see Volume 66] and a few weeks earlier had recorded scenes for *The God Complex* [2011 – see Volume 69], returned to reprise her part as the young version of the Doctor’s companion. Aboard the Teselecta, Richard



Dillane played Carter and had previously featured in *Soldier, Soldier, Space Race* and *Casualty*, while Davood Ghadami as Jim had been a recent regular in *Taggart* and Ella Kenion – playing Harriet – had a career which embraced *The Catherine Tate Show*, *Hardware* and *The Green, Green Grass*.

“A Steven Moffat extravaganza,” was how Arthur Darvill described the script; the actor was particularly delighted when he discovered that Rory would be standing up to and punching Adolf Hitler. Commenting on this sequence on the documentary *Doctor Who Insider*, Moffat noted that it was an example of “ordinary-men heroism that makes you want to cheer when he gets to tell Hitler to shut up – and he gets to deck him”. In terms of visual continuity, the Doctor would be wearing his longer coat that had been introduced for the recording of *The Girl Who Waited* [2011 – see Volume 69]



– a few weeks earlier. “Well, the Doctor went into the TARDIS and realised he was starting to whiff a bit,” joked Moffat, when asked about the garment at the BFI. “Matt fancied a different coat.”

Another aspect of design that changed during production was the conception of the Antibodies inside the Teselecta, which the script had outlined as humanoid figures with smooth, blank, chrome heads. “We had lots of discussions regarding the design as there was a concern that they could seem like members of the Teselecta crew who had been somehow converted, or that the heads would be too similar to the Handbots [from Episode 10],” recalled Richard Senior. “We spent time developing the idea that they could float down the corridors rather than walking, which was partly inspired by the Gentlemen from *Buffy the Vampire Slayer* [the 1999 episode *Hush*], but also by the design of the Teselecta itself... we deliberately designed the interior to be reminiscent of an organic structure. The real breakthrough came when we realised that the Antibodies needed to feel like part of the ship/robot itself rather than the crew, and matched the submarine feel we were trying to achieve in the Command Bridge set, inspired by films such as *The Hunt for Red October* and *Crimson Tide*.” The final design was arrived at between Marcus Wilson, Senior and Millennium FX, which developed three Antibody props with moving eyes and tentacles that could be mounted on poles or trolleys from beneath or hung on wires from above. ■

Connections: Regeneration game

► Mels indicates that the last time she had regenerated was as a toddler in New York, as seen in *Day of the Moon* [2011 – see Volume 66] around January 1970; this also confirms that regeneration allows a change of skin colour as indicated by the Doctor in *Death of the Doctor* from the 2010 *The Sarah Jane Adventures* story, and also demonstrated when Romana had regenerated in *Destiny of the Daleks* [1979 – see Volume 30].



Left:
“Shut up, Hitler!”

'WORK CONTINUED ON THE TARDIS SET, WHERE THE DOCTOR INITIATED THE TARDIS HOLOGRAPHIC INTERFACE.'

Production

Day 1 of Block 7A (and Day 134 of the *Doctor Who* 'Series 11-2' schedule) was Tuesday 22 March, with recording in Studio 6 at Upper Boat from 8am to 8pm. Matt Smith would not be available, and so the scenes with young Amy, Rory and Mels were scheduled first, starting off with the bedroom scene of the 18-year-old Amy realising that the 18-year-old Rory loved her. Karen and Nina then went off for make-up changes and the crew recorded the sequence of eight-year-old Amelia and Mels outside the headmaster's office with Maya Glace-Green as the young Mels, and Caitlin Blackwood. While the youngsters went for make-up and costume changes, the scenes of the 16-year-old versions were then recorded in the same situation with Karen Gillan and Nina Toussaint-White. The day then concluded back in Amelia's bedroom, now redressed to that of a child's and covering the scenes with the eight-year-old versions of Amelia, Mels and Rory – the latter played by Ezekiel Wigglesworth.

Teaser trailers

Wednesday 23 was devoted to recording the final scenes for Block Five (comprising the episodes *The God Complex* and *The Girl Who Waited*); the same day, a new set of teaser trailers for the new series was launched to promote April's premiere of *The Impossible Astronaut*. Also, a series of pink rewrites was issued for *Let's Kill Hitler*; the bridge sequence where Jim suggested that 'Zimmerman' should go into shock

was shortened, along with changes to comments about Mels from Rory and Amy, the newly regenerated River looking at her hair, River kissing the Doctor, the Doctor in the TARDIS, the Teselecta-Amy entering the dining room and relocating the climactic sequence from the grand staircase corridor where the TARDIS had materialised to inside the dining room (adding the Doctor's comments about the Teselecta being a robot with 423 people aboard). Further changes were made via blue rewrites on Thursday 24; this shortened the fainting scene aboard the Teselecta bridge even further and omitted a short scene in Hitler's office with Rory looking out of the window after the departing River.

Recording on Day 2 – Thursday 24 March – was scheduled as a standard working day of 8am to 7pm. Recording began on the standing TARDIS set with the concluding sequence of the Doctor, Amy and Rory aboard the vessel, while Toussaint-White had training in handling a pistol with armourer Nick Jeffries from armourers Bapty & Co at 8.30am. After this, the aftermath of Mels having shot the TARDIS console was recorded. Toussaint-White and Gillan then had make-up changes to transform them into 18-year-olds again for the scene in the police cells in Studio 6, which was recorded by a second camera unit while the main unit continued work on the TARDIS set, where the Doctor initiated the TARDIS holographic interface.

Connections: Green fingers

▶ The TARDIS informs the Doctor that he has been contaminated by poison from the Judas Tree; this is a non-poisonous deciduous tree prized for its bright display of flowers.



Connections: Bulletproof

► In her post-regenerative state, River is able to withstand the gunfire of the German soldiers in the same way that the recently regenerated Tenth Doctor grew a new hand in *The*

Christmas Invasion [2005 – see Volume 51].



Matthew Humphries doubled for Smith in some shots of the Doctor looking at himself.

With scenes on the Teselecta bridge scheduled for recording from 7.30am to 7.30pm on Friday 25, Smith was not required on set, while Gillan and Darvill spent the morning recording their pieces for the *Script to Screen* project on the TARDIS set in Studio 1 with

another crew from 10am. Work in Studio 5 covered all the early scenes with Carter and his team on the command bridge, through to Jim checking the date of the Doctor's death.

As the clocks went forward over the weekend, Alex Kingston arrived back in Wales from her Los Angeles home and – on Sunday 27 March – the *Doctor Who* Up Close exhibition at Cardiff Bay closed its doors for the last time. Work continued on the Teselecta bridge on Monday 28 March, with Smith recording his *Script to*

Below:
"Take aim,
FIRE!"



Screen material on the TARDIS set and then performing some channel ident shoots for overseas broadcasters with Gillan and Darvill, before heading for Additional Dialogue Recording (ADR) work. Gillan and Darvill began the day with their scenes on the bridge of the Teselecta, before joining Smith for the supplementary recording.

Hitler's office

The *Script to Screen* project was announced by the BBC on Tuesday 29 March. With the crew from *Doctor Who Confidential* present, Tuesday 29 also saw the start of work on scenes in the grand office of the German Chancellery which had been constructed in Studio 6 at Upper Boat. The cast was astounded by the work of the art department on this set in terms of its scale and detail; production designer Michael Pickwood and his team had worked closely from photographs of Hitler's office, which had been a third as large again. Albert Welling joined the cast as Adolf Hitler, and had rehearsals with armourer Nick Jeffries at the start of the day. "Having Adolf Hitler on set was strange," Richard Senior told *Confidential*, while Darvill added, "I didn't think I'd get to punch Hitler in the face when I got this job." To capture the action smoothly and dynamically, Senior had opted to record much of the material using a lightweight Steadicam operated by Derek Walker. The material with 'Zimmerman' confronting his quarry was recorded as scheduled. However, the major effects-heavy set-piece of the TARDIS crashing into Hitler's office was far more complex and time-consuming than had been expected, and so some of the aftermath of this scene had to be deferred. As well as catching up with Smith and Darvill, the



Confidential team also spoke to visual effects designer Danny Hargreaves as he rigged the woofers to blow in the window which would simulate the impact of the TARDIS.

A set of green script revisions was made on Wednesday 30. Many of these covered the scenes with the Antibodies, which were now described as 'a sphere, trailing tentacle-like cables' and as a 'shining globe'; it was noted of Zimmerman's demise that 'a tentacle whips around his neck, starts to strangle him'. Another major change to save on recording time and CGI effort was that the number of transformations undertaken by the Teselecta was to be heavily reduced, so that the ship remained in Amy's form rather than transforming into the Doctor as planned. This meant a dialogue change to have Amy telling the Doctor that it really was her talking from within the vessel.

Publicity photographs of the major characters were taken during the day on Wednesday 30 March, with the *Confidential* team speaking to Kingston between 9.30am and 10.30am; this was Kingston's first day back on set. Neill Gorton, Rob Mayor, Tim Rose and Dave Bonneywell of

Millennium FX also conducted a rehearsal of the Antibody props on the Teselecta bridge set at 9am, while recording continued on the deferred scenes in Hitler's office, through to the regeneration of Mels into River. This involved Kingston running onto set in place of Toussaint-White during a single shot. Toussaint-White had studied each of the Doctor's past regenerations to help her with her performance, while Kingston recalled the agonies of her daughter's birth for the scene where Melody regenerated, explaining: "She's almost like a snake who's shed a skin." Nick Jeffries was again present to monitor all use of firearms in Studio 6.

Meanwhile, a full-length trailer for the new series of *Doctor Who* was released by the BBC, and Gillan's next assignment – playing 1960s supermodel Jean Shrimpton in the BBC Four film *We'll Take Manhattan*

Above: Captain Carter of the Teselecta welcomes Rory and Amy on board.

Connections: River 1

► Much of River Song's usual behaviour is established (in terms of chronology) in *Let's Kill Hitler*, with the Doctor using the phrase "spoilers!" which she would later say so often to him, and also telling her that only River ever called him 'sweetie'. She had first used these phrases in *Silence in the Library/Forest of the Dead* [2008 – see Volume 59].



LET'S KILL HITLER

STORY 219

– was announced; this generated media coverage from BBC News, the *Daily Mail*, *Daily Telegraph* and *The Guardian* among others.

Not required for work on Thursday 31 March, Arthur Darvill spent the day in London recording the first part of the audiobook *Doctor Who: Hunter's Moon* for AudioGO. Because of the complexity of the TARDIS crash scene, an additional day was appended to the schedule on Thursday 7 April, although it was known that Karen Gillan would not be available for this recording. Work on Thursday 31 took place out on location at the Temple of Peace, part of the Welsh Centre for International Affairs located in Cardiff's Cathays Park. First visited by the *Doctor Who* team in October 2004 for *The End of the World* [2005 – see Volume 48], the venue had been used in several other episodes, most recently *The Hungry Earth/Cold Blood* [2010 – see Volume 65] in November 2009. A scene of Zimmerman walking towards the Chancellery was

Right:
Hitler is
intrigued by
the TARDIS.



the same location where she carried out her very first *Doctor Who* work, playing a Soothsayer in *The Fires of Pompeii* [2008 – see Volume 57] in September 2007. The actress very much enjoyed playing the Teselecta version of Amy, and was joined for later scenes by Matt Smith as the well-dressed Doctor.

Connections: River 2

► In her future, River used hallucinogenic lipstick in *The Time of Angels* [2010 – see Volume 64] and *The Pandorica Opens* [2010 – see Volume 66] but in this instance uses a poisoned version on the Doctor. River is shown how to fly the TARDIS by the ship herself; in *The Time of Angels* she had indicated that she was taught by the

very best at a time
when the Doctor
was busy (ie dying).



recorded first outside the building, after which the main venue inside was to be the hotel dining room where the episode's climax was staged. River's gun-toting arrival was recorded first with Kingston telling the *Confidential* crew, "It feels pretty kick-ass... What an entrance." In addition to armourer Nick Jeffries, also in attendance was food hygienist Moira Cudmore, who supervised any food consumed by the supporting artists playing diners. Karen Gillan spent the morning doing ADR work and arrived at the Temple of Peace –

Top hat and tails

Executive producers Steven Moffat, Piers Wenger and Beth Willis visited the Temple of Peace for recording on Friday 1 April, with *Doctor Who Confidential* again on set, this time chatting to costume assistant Jason Gill about Smith's top hat and tails. Smith was keen not to get his jacket dirty in rehearsals and had taken it off... not realising that he had placed it in a glass of grape juice! The race was on to complete all the dining room scenes by the end of the day. In the afternoon, the cast was joined by Arthur Darvill, who had been undertaking ADR work at Bang Post Production in Cardiff. For the final scene where River saved the Doctor's life, Rhiannon Ward and Claire Skelcey were hired to act as doubles for Gillan and Kingston in shots requiring the Teselecta doubles of the women. This sequence also required Smith to lie awkwardly on some steps, with boards placed under

his back to ease his discomfort in close-ups. "I'm enjoying it as I do every day," explained Smith to the BBC Three team. "It's *Doctor Who*."

Recording for some major exterior scenes took place in Swansea on Saturday 2 from 8.30am to 5.30pm. Based at a car park on Mumbles Road, the BBC Wales crew worked at the Guildhall on Guildhall Road, first seen in *Silence in the Library/Forest of the Dead* [2008 – see Volume 59] recorded in January/February 2008, and last seen as the museum in *The Big Bang* recorded in January 2010. A period German lorry and two replica BMW R71 motorbikes had been procured by TLO Film Services from private collections of vintage vehicles, and the *Confidential* crew spoke to Duncan Nicholson who had provided the bikes and lorry. Nick Jeffries supervised the firearms used during the day, starting with the courtyard scenes covering River's escape on a motorcycle and Amy and Rory's pursuit of their daughter. On the BMW, Jo McLaren doubled for Kingston who told *Confidential*, "I'm getting more and more cool stuff to do. It's really fun." The BBC Three team also spoke to Gillan and Darvill, with the latter delighted to get a chance to sit on such a classic period bike – even though he

was not allowed to drive it. For these scenes, expert stunt motorcyclist Andy Smart drove the BMW (which was not fitted with brakes) as a German soldier, while Gary Hoptrough and Stephanie Carey stood in for Darvill and Gillan in Rory and Amy's bike shots. The crew then moved from outside Brangwyn Hall on Francis Street to the Guildhall on Guildhall Road, which appeared as the exterior of the Hotel Adlon for the arrival of Amy and Rory. The final recording for the day was back inside Brangwyn Hall for the scene of the Teselecta janitor watching Zimmerman pass by in the corridor, and of the fake Zimmerman later walking along.

Two sets of rewrites were issued on Monday 4 April. Yellow changes were minor alterations to the teenage classroom scene, while those colour-coded lilac omitted a short scene of Amy and Rory watching the workers on the Teselecta teleporting away. Monday 4 April was also the main press launch day for the new series. Matt Smith spent the day in London on publicity, and the 7.30am to 6.30pm schedule at Upper Boat was arranged to release Karen Gillan, Arthur Darvill and Alex Kingston by 1pm so that they could travel to London to join him at the press screening of *The Impossible Astronaut/Day of the Moon* at the *Doctor Who* Experience in Olympia.

The first scene of the day to be recorded was Amy and Rory finding River piloting the TARDIS, after which Kingston was

Connections: River 3

▶ The Doctor presents River Song with her blue TARDIS journal and tells her, "Rule one: the Doctor lies," which is what River would later tell Amy in *The Big Bang* [2010 – see Volume 66]. Rory commented that River would end up in prison for murder as established in *The Time of Angels* [2010 – see Volume 64]. River is seen to start her studies which would make her an archaeologist, since she was a professor by the time of her death in *Silence in the Library/Forest of the Dead* [2008 – see Volume 59].



Left:
Just another day in downtown Berlin, 1938.



Connections: Date with death

► As established in *The Impossible Astronaut* [2010 - see Volume 66] graphics in the Teselecta confirm the Doctor dies on 22 April 2011, with the location confirmed as Lake Silencio in Utah. Jim notes that the Doctor's death is a fixed point in time of the sort discussed in *The Fires of Pompeii* [2008 - see Volume 57] and reiterated in *The Waters of Mars* [2009 - see Volume 61].



released for the day. Gillan and Darvill then completed their material on the Teselecta bridge prior to their own departure. This saw the first use of the Antibodies, operated by Rob Mayor, Tim Rose, Harvey Smith, Dave Bonneywell, Tim Berry and Sharna Rothwell. "One of my favourite moments is when an Antibody grabs Anita on the command bridge by wrapping its tentacles round her neck," recalled Richard Senior. "Millennium made some extra tentacles with tubes running through them that would writhe around

when compressed air was fired through them. So we wrapped the tentacles around Amy Cudden's neck, fired the compressed air which blew them off, and then reversed the footage."

Work continued on the command bridge set for scenes later in the episode as the crew evacuated. Sequences of Harriet in the Teselecta elevator were then recorded in another part of Studio 5 (while a second unit under director Jeremy Webb used the Teselecta for *The Wedding of River Song*) before the crew moved to Studio 2 where the top gantry of the Teselecta had been erected. This major set - inspired by images of the Large Hadron Collider at CERN in Switzerland - was built four foot off the ground to allow low-angle shots and was showcased on *Confidential* as supervising art director Stephen Nicholas explained about the working iris mechanism which represented the Teselecta's eye. The scenes of the Antibodies encountering Harriet and Zimmerman were recorded through to the evening.

Karen Gillan has a Steve McQueen moment fleeing the Nazis on the set of *Doctor Who* was the title of Andrea Magrath's piece in the *Daily Mail* on Tuesday 5 April. Images with the motorbike from the Swansea shoot were presented (erroneously attributed to the Temple of Peace) and incorrectly tied in to the shots of German officers seen in the new series' trailer. The images of Gillan on the BMW were linked to the famous scene featuring Steve McQueen in the classic 1963 POW movie *The Great Escape* where McQueen's character Captain Hilts escaped from a German camp by jumping over a barbed wire fence on a motorcycle. Despite not finishing the series launch promotion until after midnight, the cast was back on set for 8am as usual at Upper Boat that morning. The previously deferred scenes in Hitler's grand office were to be recorded in Studio 6 with not only the *Confidential* team present, but also journalists from



Heat magazine, *SFX*, *Radio Times*, *What's On TV*, *TV & Satellite Week*, *TV Times* and also the BBC's *Doctor Who* website. Around all the media comments and chat, the aftermath of Melody's regeneration was recorded on the impressive set with Nick Jeffries and Crispin Layfield supervising firearms and stunts.

Out on location

Observed by the *Confidential* crew and Benjamin Cook of *Doctor Who Magazine*, two units were at work on the penultimate day of the block: Wednesday 6 April. The main unit focused on completing the scenes in Hitler's grand office with River's escape. Meanwhile in Studio 5, a second unit directed by producer Marcus Wilson picked up shots of Harriet in the elevator, and moved to Studio 2 for shots of Harriet and Zimmerman with the Antibodies. After

lunch, the main unit recorded the hospital scene in Studio 5 and then recorded some shots of the Doctor in the TARDIS in Studio 1. Meanwhile, Darvill and Gillan joined the second unit to perform insert shots on a portion of the dining room set in Studio 5, this time with Joanna Bluett and Libby Lawes standing in as River and Amy in duplication shots. When the main unit released Smith, he recorded an insert for *A Good Man Goes to War* with the second unit and then departed for ADR. Following this, the main unit worked in Studio 2 on the top gantry set for the scenes of Harriet and then Amy and Rory with the Antibodies. The readthrough for the 2011 series finale – *The Wedding of River Song* [see Volume 70] – was then held in the meeting room at 7pm that evening.

The morning of Thursday 7 April found the BBC crew out at Cyfartha High School in Merthyr Tydfil, where the school sequences were recorded featuring pupils from the establishment; young Amelia, Mels and Rory were recorded first in the playground, after which their teenage versions could be found in class, with the final scene being young Mels' comments about the *Titanic*. The team then returned to Upper Boat where the scenes in Zimmerman's office were recorded in Studio 5.

Meanwhile, a second unit was out on location from 10.30am to 9.30pm, mainly recording material for the final two episodes of the 2011 series – *Closing Time* [2011 – see Volume 69] and *The Wedding of River Song* at Hensol Castle (a venue used by the team on numerous episodes since *Aliens of London* [2005 – see Volume 49] in July 2004). Having finished

Left: Matt Smith talks through the upcoming scene with the crew.

Connections: Wedding suit

➤ The Doctor wears his top hat and tails as seen at Amy and Rory's wedding in *The Big Bang* [2010 – see Volume 66] at which he does not recall seeing Mels as one of the guests – although her future self, River Song, briefly dropped by.



LET'S KILL HITLER



Above:
Hold on tight!

at Upper Boat, Richard Senior joined this unit for the last scene of the day to record the sequence at Luna University with Kingston, who had been working on the final two episodes. Also on Thursday 7, Smith, Gillan and Darvill flew out to New York on a publicity tour, having recorded promotional appearances in London. The next few days would see them

undertaking a heavy schedule of interviews, signings and screenings before returning for work on *The Wedding of River Song* the following week.

Supporting artist John Jenner, who was playing the janitor-Teselecta, was required at Mir Steel in Newport on Thursday 14 April for a 10am photocall alongside Niall Greig Fulton and Matt Smith, all of whom were having special effects photographs taken for the zoom into the Teselecta eye. Pick-up shots still needed to be recorded for *Let's Kill Hitler*. Richard Senior worked with a second unit

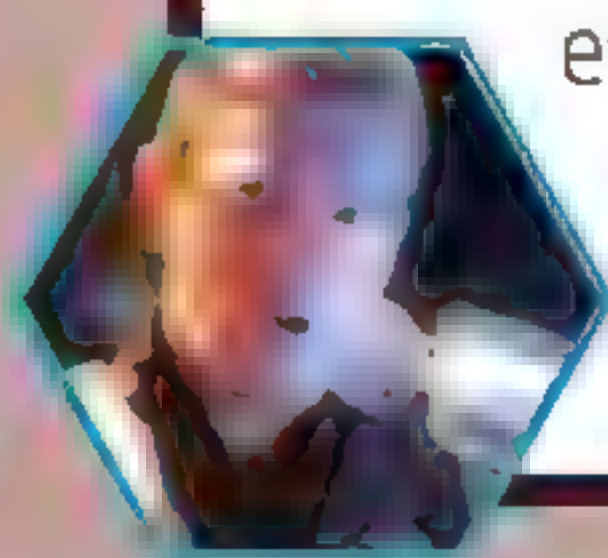
on Saturday 16 April – Day 3 of the Block 7B shoot – to record shots of Teselecta-janitor's eye and inserts on the Teselecta bridge of controls, screens, Antibodies and wrist units with stand-ins playing members of the Teselecta's crew in Studio 5. The unit then moved to Studio 6 to join Gillan, Darvill and Kingston for insert shots of their characters in the final dining room scene as River saw her future image. Further shots of Amy and Rory on the top gantry were recorded by Senior's second unit in Studio 2 on Monday 18 (again, with the *Confidential* crew present), with shots of the Doctor alone in the TARDIS recorded during the evening of Tuesday 19 April up to 7pm. On this day, Steven Moffat's script for 'DW11-2: Prequel to Episode 8' was issued, before it was recorded the following week.

The specially written 'Prequel' was recorded by the second unit on Monday 25 April. The piece was written to be made as simply as possible; the bulk of this was an answerphone message from Amy being heard in the empty TARDIS with the Doctor seen in the final shot. The dialogue heard on the answerphone acted as a reminder about the Doctor having set

Connections: TARDIS type

► The Teselecta scan confirms the TARDIS is a 'TT Type 40', as previously stated in *The Deadly Assassin* [1976 – see Volume 26] and establishes that it is a Mark 3. *The Time Meddler* [1965 – see Volume 5] had established that it was older than a Mark 4; it is also 'listed as stolen' a status previously

established in *The War Games* [1969 – see Volume 14].



off at the end of *A Good Man Goes to War* to find Melody for her concerned parents. Running to 1' 56", this was recorded on the standing TARDIS set in Studio 1 of Upper Boat under second unit director Steve Hughes which was working from 10.30am to 7.30pm. Following the empty TARDIS shots, Matt Smith performed a single silent shot as the Doctor, after which he and Karen Gillan recorded the voiceovers for the answerphone. The rest of the shoot was then largely devoted to work on insert scenes for the forthcoming production by interactive theatre company Punchdrunk, *The Crash of the Elysium*.

Greenscreen and bluescreen

Principal photography on the 2011 series of *Doctor Who* concluded on Saturday 30 April with the completion of *The Wedding of River Song* and Block 7B; a small amount of greenscreen work for shots of the Teselecta crew was also recorded along with a shot of an Antibody against a bluescreen in Studio 6 by a second unit directed by Richard Senior. On Sunday 8 May, Karen Gillan started work on *We'll Take Manhattan* for BBC Four, and attended the HQ Glamour Awards at London's Berkeley Square Gardens on Tuesday 7 June. Meanwhile, Matt Smith travelled to Los Angeles for a few weeks to investigate career opportunities. On Sunday 12 June, *The Observer* ran an interview in which Alex Kingston spoke to Tom Lamont and discussed River Song while promoting her stage appearance in *Luise Miller* at the Donmar Warehouse.

Speaking at the Church and Media Conference on Tuesday 14 June, BBC One controller Danny Cohen ended some of the speculation about *Doctor Who*'s immediate future when he commented, "The tricky

thing to explain to your kids... is that the same man who writes *Doctor Who* also writes *Sherlock*, and there's only so many hours a day he can be awake! We're very keen that *Sherlock* comes back too, and it will be back as another three parts next year, so he needs enough time to get that done and then start work on the next series of *Doctor Who*. There will be some episodes, but there won't be a full series, so we won't have a 13-part run... and there'll be more episodes again in 2013 – which I think is the 50th anniversary of *Doctor Who*, so that's a big year." Steven Moffat later tweeted, 'The scheduling of Dr Who has got NOTHING to do with Sherlock,' adding, 'Dr Who: misquotes and misunderstandings. But I'm not being bounced into announcing the cool stuff before we're ready. Hush, and patience.'

On Saturday 18 June, Arthur Darvill opened as Mephistopheles in Christopher Marlowe's *Doctor Faustus* at the Globe Theatre in London, while in Los Angeles, Matt Smith did a one-night comical turn as Batman in *Gotham Autopsy* during the *24 Hour Plays* event in Santa Monica on Sunday 19 June. On Thursday 23 June it was announced that the *Doctor Who* Experience would be moving to Porth Teigr in Cardiff Bay from spring 2012, and both Smith and Gillan were revealed as being shortlisted for the *TV Choice* Awards on Tuesday 28 June along with the series itself. The same day, River Song was discussed by Alex Kingston on BBC One's *Breakfast*, and Neill Gorton of Millennium FX later appeared on BBC One's *The One*

Connections: Past adventures



► Mels says that the Doctor had been unable to prevent the *Titanic* sinking. The Doctor – in his ninth incarnation – had been present at the vessel's launch, as indicated by a photograph seen in *Rose* [2005 – see Volume 48]. The Doctor asks the injured Mels if Amy had ever told her of their adventures with the vampires in Venice, recalling *The Vampires of Venice* [2010 see Volume 64].

Connections: Temporal what?

► The Doctor claims Mels' gun will not work in the TARDIS because they are in a 'state of temporal grace', but he was forced to admit that this was a lie; temporal grace had first been mentioned in *The Hand of Fear* [1976 – see Volume 25]. It's entirely possible the Doctor had previously lied about this TARDIS ability.



Show to discuss his work on *Doctor Who*.

While in the US, Smith recorded a guest appearance on a pilot for BBC America's *The Nerdist* show on Tuesday 28 June. In early July, Karen Gillan found time to return to her alma mater of Eden Court in Inverness to present end of term awards, and on Sunday 3 also found herself on the cover of the *Sunday Express S* magazine which contained an interview with her conducted by James Rampton. Meanwhile in Paris, Steven Moffat was

promoting the new series at the third annual French Comic-Con at the Paris-Nord Villepinte Exhibition Centre; the showrunner hosted a masterclass before a screening of *The Impossible Astronaut/Day of the Moon* and then took part in a discussion arranged by the BBC and the channel France 4.

Gillan attended the Great Ormond Street Formula 1 Party at the Natural History Museum on Wednesday 6 to help raise funds for the famous children's hospital. On Thursday 7 it was announced that – following the news of Piers Wenger's departure – that Beth Willis would also be leaving both *Doctor Who* and BBC Wales to return to Kudos Film & Television. "Working with Steven Moffat, Piers Wenger and Matt Smith on the last two series of *Doctor Who* has been the most fantastic experience and I will miss them hugely," she told the BBC. The same day, BBC Worldwide revealed that 12-year-old Jessica Rickarby's Screamer creation was the new winner of a *Doctor Who Adventures* competition to go on display at the *Doctor Who Experience*. Recording for the fifth

edition of the online computer game *Doctor Who: The Adventure Games* – entitled *The Gunpowder Plot* – then began on Friday 8 July in London when Matt Smith recorded his dialogue.

Comic convention

There was however still a small amount of recording to be done for *Let's Kill Hitler* over the summer. Matt Smith recorded the *Script to Screen* winner *Death Is the Only Answer* with director Jeremy Webb at Upper Boat on Saturday 9 July, and that night he had a reunion party with Gillan and Darvill. Gillan had spent the day at Earls Court attending the London Film and Comic Convention alongside other guests from the show such as Sylvester McCoy, who had played the seventh incarnation of the Doctor in the 1980s; the actress had undertaken signings and photoshoots with fans as well as giving an afternoon talk. Sunday 10 then found the BBC Wales team starting a two-day shoot at a cornfield in Penmark near Barry about 20 miles outside Cardiff, with Nina Toussaint-White also rejoining the regular trio. Because Gillan had had her hair cut to reflect the looks of 1960s icon Jean Shrimpton, Amy's hair for the pre-credits was carefully styled to hide the

Right:

"Are we in Hitler's office?"



severe fringe that she had acquired. Work ran from 8.30am to 7.30pm, focusing on the material with the Doctor after the arrival of the TARDIS. TLO provided two Austin Mini 1000s as Rory's vehicle (akin to the Mini Mayfair which he drove in *The Eleventh Hour*) as well as the red Chevrolet Corvette C3 'acquired' by Mels. Crispin Layfield supervised the stunt driving through the cornfield which would be undertaken by Andy Smart, with Gordon Seed again standing in for Matt Smith on stunt shots. "It's good to be back," Karen Gillan told *Doctor Who Confidential*, while Matt Smith set off a string of bad puns when he quipped, "Make sure this episode of *Confidential* is not corny." Smith demonstrated that he still hadn't lost his characteristic clumsy streak, telling BBC publicity, "We were filming the final scenes in a cornfield and, needless to say, I was the one who tripped over and twisted my ankle!"

A Ford Focus and a fish supper on Friday? You're Mr Average (and Dr Who is probably

your favourite show) announced the *Daily Mail* on Monday 11, summarising the results of a new survey of the UK population's habits which indicated that *Doctor Who* was watched by an 'average' family. Also on Monday 11 the DVD and Blu-ray release of the first half of the 2011 series – titled *Series 6 Part 1* – from 2|entertain were released. Meanwhile on the second day at Penmark, the schedule required only Darvill and Gillan at the field, with Smart demonstrating to Darvill how to drive the Mini through the corn. The *Confidential* crew recorded its *A Day in the Life* feature with Crispin Layfield, recounting how a pothole in the field damaged one of the Minis, and meant that some shots had to be achieved by hanging the camera from the vehicle while it was being pushed by the crew. Darvill was given directions on driving by radio, and the crop circle sequence was completed ahead of schedule. Recording for the day – and the whole of the 2011 series – wrapped at 6.30pm. 📺

PRODUCTION

Tue 22 Mar 11 Upper Boat Studios:
Studio 6 – Amelia's Bedroom/
School – Corridor

Thu 24 Mar 11 Upper Boat Studios:
Studio 1 – The TARDIS/Studio 6 –
Police Cells

Fri 25 & Mon 28 Mar 11 Upper Boat
Studios: Studio 5 – Teselecta –
Command Bridge

Tue 29- Wed 30 Mar 11 Upper Boat
Studios: Studio 6 – The Chancellery –
Grand Office

Thu 31 Mar 11 Temple of Peace, College
Road, Cardiff (Ext The Chancellery/Hotel –
Dining Room)

Fri 1 Apr 11 Temple of Peace
(Hotel – Dining Room)

Sat 2 Apr 11 Brangwyn Hall, The
Guildhall, Guildhall Road, Swansea
(The Chancellery – Courtyard/Corridor);
The Guildhall, Guildhall Road, Swansea
(Hotel – Street)

Mon 4 Apr 11 Upper Boat Studios:
Studio 1 – The TARDIS/Studio 5 – Teselecta
– Command Bridge/Elevator/Studio 2 –
Teselecta – Top Gantry

Tue 5 Apr 11 Upper Boat Studios:
Studio 6 – The Chancellery – Grand Office

Wed 6 Apr 11 Upper Boat Studios: Studio
6 – The Chancellery – Grand Office/Studio
5 – Hospital Room/Hotel – Dining Room/
Studio 1 – The TARDIS/Studio 2 – Teselecta
– Top Gantry/Elevator

Thu 7 Apr 11 Cyfartha Castle High
School, Cyfartha Castle Park, Merthyr

Tydfil (School – Playground/
Classroom 2/Classroom 1)/Upper
Boat Studios: Studio 5 –
Zimmerman's Office/Hensol Caste,
Hensol, Vale of Glamorgan
(Luna University)

Sat 16 Apr 11 Upper Boat Studios:
Studio 5 – Zimmerman's Office/Teselecta
– Command Bridge/Studio 6 – Hotel –
Dining Room

Mon 18 Apr 11 Upper Boat Studios:
Studio 2 – Teselecta – Top Gantry

Tue 19 Apr 11 Upper Boat Studios:
Studio 1 – The TARDIS

Sat 30 Apr 11 Upper Boat Studios:
Studio 6 – Greenscreen

Sun 10-Mon 11 Jul 11 Penmark Place,
Penmark, near Barry (Cornfield)

Post-production

Far right:

River doesn't seem too bothered that her parents are watching her kiss her fella.

Very little was cut from *Let's Kill Hitler* during the editing process. As teenage Amy began to realise that teenage Rory loved her, Mels originally commented, "And the penny is still, remarkably, in the air." Ascending in the elevator aboard the

Teselecta, Harriet checked her rear view in the reflective panelling and mused, "Fat one?" as she considered Carter's earlier comment. After Harriet announced that there were five seconds to eyeball, the impatiently pacing Carter replied, "Fine, good, run!" On entering the main office, 'Zimmerman' originally confronted the occupant and stated, "You are Adolf Hitler" (a line removed to preserve the surprise of the figure behind the desk being the Führer later on). A shot of the bridge tipping over as 'Zimmerman' was knocked over by the TARDIS impact was cut. As the injured Mels told the Doctor that she had planned on marrying him when she was little, the Doctor replied that he would marry her and Mels asked, "Cross your heart and hope to die?"

"Yeah, of course. Twice," agreed the Doctor. After Mels told her mum and dad that they did raise her after all, she originally added, "Where would I have been without you two?"

A short scene of the Doctor in the console room was dropped; this had him reaching up to the control console and saying, "Medical emergency... Medical emergency! Do we have anything for that?"

The subsequent scene in the TARDIS was redubbed; the Doctor originally told the hologram, "Okay. Thing is, old girl... I'm dying. I'm dying but I've got things to do. Which means I need to be brave. Between you and me, not really very good at that. I need someone to

Right:

Mels wants to kill Hitler.






be brave for. Please. You need to give me that.” The Doctor telling River about Rule Seven – running when she was scared – was also added in dubbing.

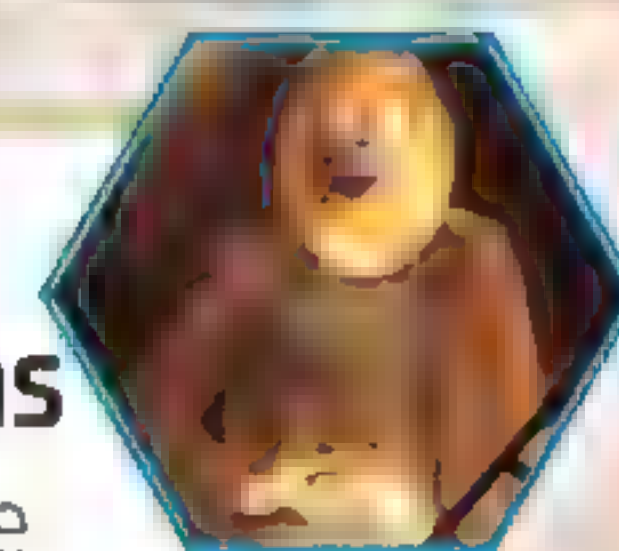
Murray Gold’s score for the episode was recorded by the 79-piece BBC National Orchestra of Wales at Hoddinott Hall in Cardiff on Tuesday 19 July; along with the music for *The Wedding of River Song*, there was a grand total of 46 cues recorded from 2pm to 5pm and 6pm to 9pm, and mixed over the next three days at Air Studios. The music played at the hotel by the string quartet was the famous 1919 piece Pachelbel’s *Canon* by German Baroque composer Johann Pachelbel and was taken from an existing library disc.

In post-production, a ‘Previously’ montage was added to the start of the episode; this had not featured in the script and consisted of extracts from *The*

Impossible Astronaut/Day of the Moon, *The Almost People* [2011 – see Volume 67] and *A Good Man Goes to War*. Although River Song had originally said “meine Damen und Herren” as she entered the hotel dining room, this was redubbed to “ladies and gentlemen” on the finished programme.

For the holographic sequence in the TARDIS featuring past companions, publicity shots of Freema Agyeman as Martha Jones from the 2007 series and Billie Piper and Catherine Tate as Rose Tyler and Donna Noble from the 2008 series were used. 

Connections: Holo-companions



▶ The hologram in the TARDIS first appears as the Doctor and then takes on the forms of previous companions Rose Tyler, Martha Jones and Donna Noble – all of whom the Doctor had cause to feel guilty about for different reasons. When the hologram reshapes as young Amelia Pond, it speaks to the Doctor of fish fingers and custard which he had eaten when first meeting her in *The Eleventh Hour* [2010 – see Volume 63].

Publicity

▶ BBC Worldwide's Annual Review on Tuesday 12 July confirmed that *Doctor Who* was one of the Corporation's bestsellers overseas, screened in over 50 territories. At the same time, old episodes of *Doctor Who* were to be released on a new BBC Worldwide Facebook service on Wednesday 13. The BBC website also ran a report on the Penmark shoot on Wednesday 13, and promotional images of four generations of Daleks (representing *The Evil of the Daleks* [1967 – see Volume 10], *Genesis of the Daleks* [1975 – see Volume 23], *Dalek* [2005 – see Volume 49] and the yellow Eternal Dalek from *Victory of the Daleks* [2010 – see Volume 63]) recreating a scene from *The Dalek Invasion of Earth* [1964

– see Volume 4] were released to promote the *Doctor Who* Experience as a summer holiday attraction.

▶ On the evening of Wednesday 13, Matt Smith recorded an appearance on Channel 4's *Alan Carr: Chatty Man*, in which he performed part of the *Doctor Who* theme with pop group JLS. Friday 15 then saw the BBC website inviting questions to be posed to Smith and Gillan, with Smith's Channel 4 appearance screened that night. In fact, Smith and Steven Moffat had travelled up to Manchester that day to visit the interactive *Doctor Who* experience *The Crash of the Elysium*, with Smith giving a live performance as the Doctor for one lucky set of visitors.

▶ A 'New British Drama' trailer on BBC Television allowed viewers a glimpse of forthcoming *Doctor Who* episodes from Monday 18 July. Smith and Gillan spent Tuesday 19 at Premier PR conducting press interviews for the autumn episodes, while *The Sun* claimed that although Steven Moffat had offered comedy actress Miranda Hart a 'significant role' in *Doctor Who*, this had been blocked by Danny Cohen who wanted Hart to focus on her own comedy show. As *Series 6 Part 1* was released on DVD and Blu-ray in the USA on Tuesday 19, BBC America released a new *Doctor Who Insider* video talking to production designer Michael Pickwoad.

Below:
Amy and her
boys in the
TARDIS.



► Thursday 21 July saw the announcement that the new executive producer for *Doctor Who* would be Caroline Skinner, who had previously worked on *Five Days* and was concluding work on a new BBC Three fantasy-horror series, *The Fades*. Skinner would start work on the Christmas Special alongside the departing Piers Wenger. Also on this day an advance BFI screening of *Let's Kill Hitler* on Monday 15 August was announced... and almost immediately sold out.

► On the same day over in America, Matt Smith performed his first panel at Comic-Con in San Diego, joining the stars of *True Blood*, *The Vampire Diaries* and *The Big Bang Theory* on the TV Guide Fan Favourites discussion; this was staged in front of more than 4,000 attendees in Ballroom 20.

► The BBC *Doctor Who* website posted regular reports from Comic-Con from Friday 22, the same day that it was announced that Karen Gillan would be appearing on the West End stage in John Osborne's *Inadmissible Evidence* from October. BBC America's Comic-Con promotion got into full swing on Saturday 23 when a new series trailer was revealed. Smith and Gillan did a host of promotional interviews – including *G4tv.com* – and discussed the difference between British and American fans. They visited the BBC America shop and went around 'undercover' at the event as well as recording an edition of the *Nerdist Podcast* with Chris Hardwick at 4th and B at 8pm; the pair also handed out special TARDIS-sleeved burritos to the



800 attendees. 'Stop having so much fun,' texted Darvill to his two friends across the Atlantic.

Above:
The Doctor has some stern words for Mels.

► In front of 6,500 fans (many of whom had queued for hours to be sure of a seat), Smith and Gillan joined Beth Willis, Piers Wenger and series writer Toby Whithouse on stage in Hall H at 12.30pm the following day for a panel moderated by Adam Rogers of *WIRED* magazine. The new trailer was screened along with material for Whithouse's episode *The God Complex* and BBC America's début was specified as Saturday 27 August. Speaking to *zap2it.com*, Gillan also confirmed with regards future episodes, "I am going to come back, yes."

► *Who saved Hitler's life* reported Dan Menhinnitt of *The Sun* on Monday 25 July as he analysed the new trailer, while the BBC website presented Steven Moffat's brief guide to the last six episodes of the series. Meanwhile, *The Sun* also ran *ETs are out there, say Doc and Amy* derived from comments made by Smith and Gillan at Comic-Con, and Steven Moffat entered the Media 100 most influential people according to *The Guardian*. Edition 109 of the *Nerdist*

Podcast featuring Smith and Gillan was also released.

▶ That evening Smith and Gillan pre-recorded appearances on CBS' *The Late Late Show with Craig Ferguson*. Smith performed beatbox as Ferguson described *Doctor Who* in song form and asked if he could appear in the series, while a clip from *The Impossible Astronaut* was shown. Gillan's conversation featured an extract from *The God Complex* as she commented on Comic-Con and revealed that she would be staying in Los Angeles for a while.

▶ Seeking sensation, the *Daily Mail* ran *Doctor Who stokes controversy when its hero 'rescues' Hitler in new series* on Tuesday 26 with the BBC making it clear that viewers should understand the full context by watching the episode which was set in 1938, before the war.

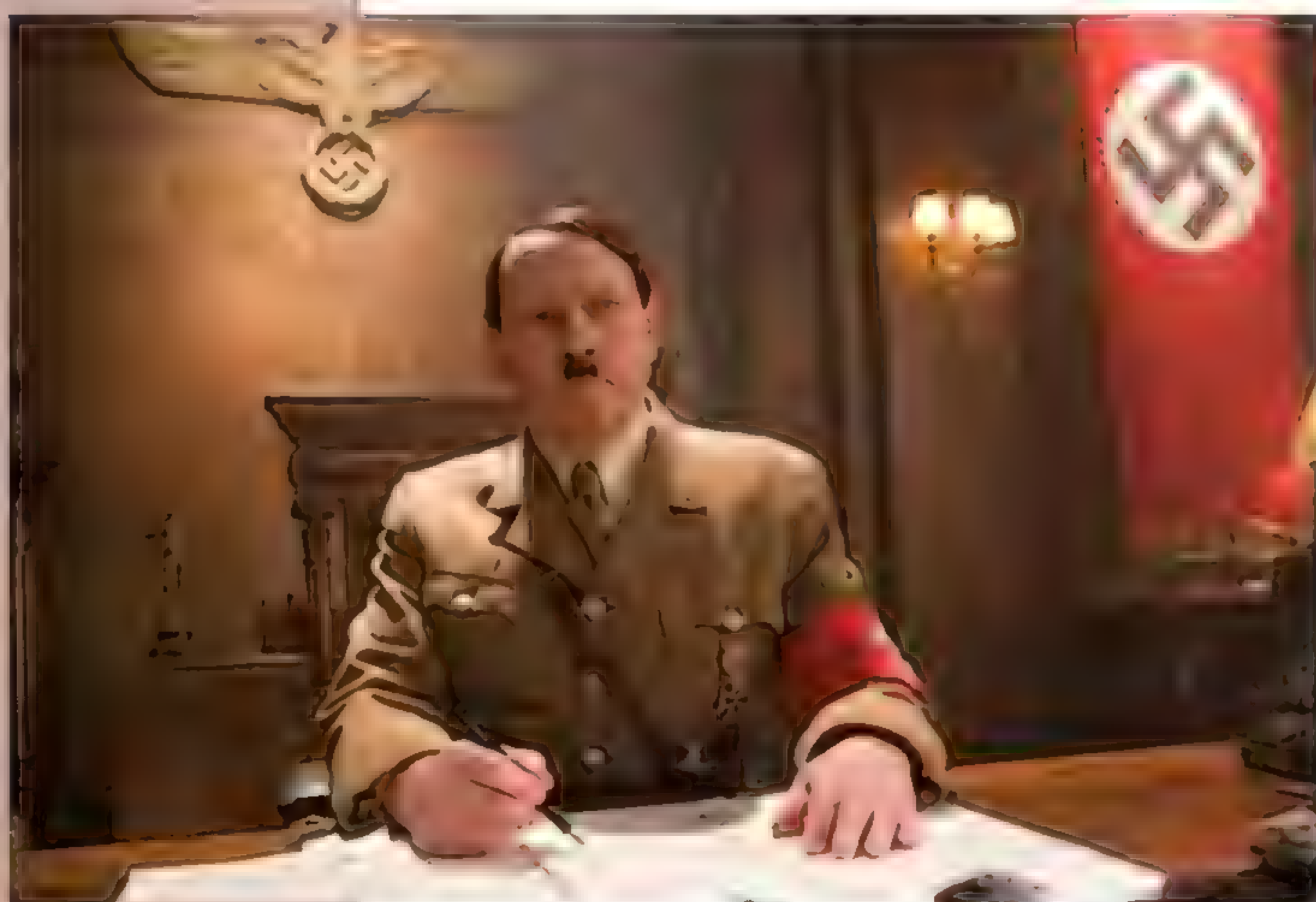
▶ BBC America started to make videos from Comic-Con available from

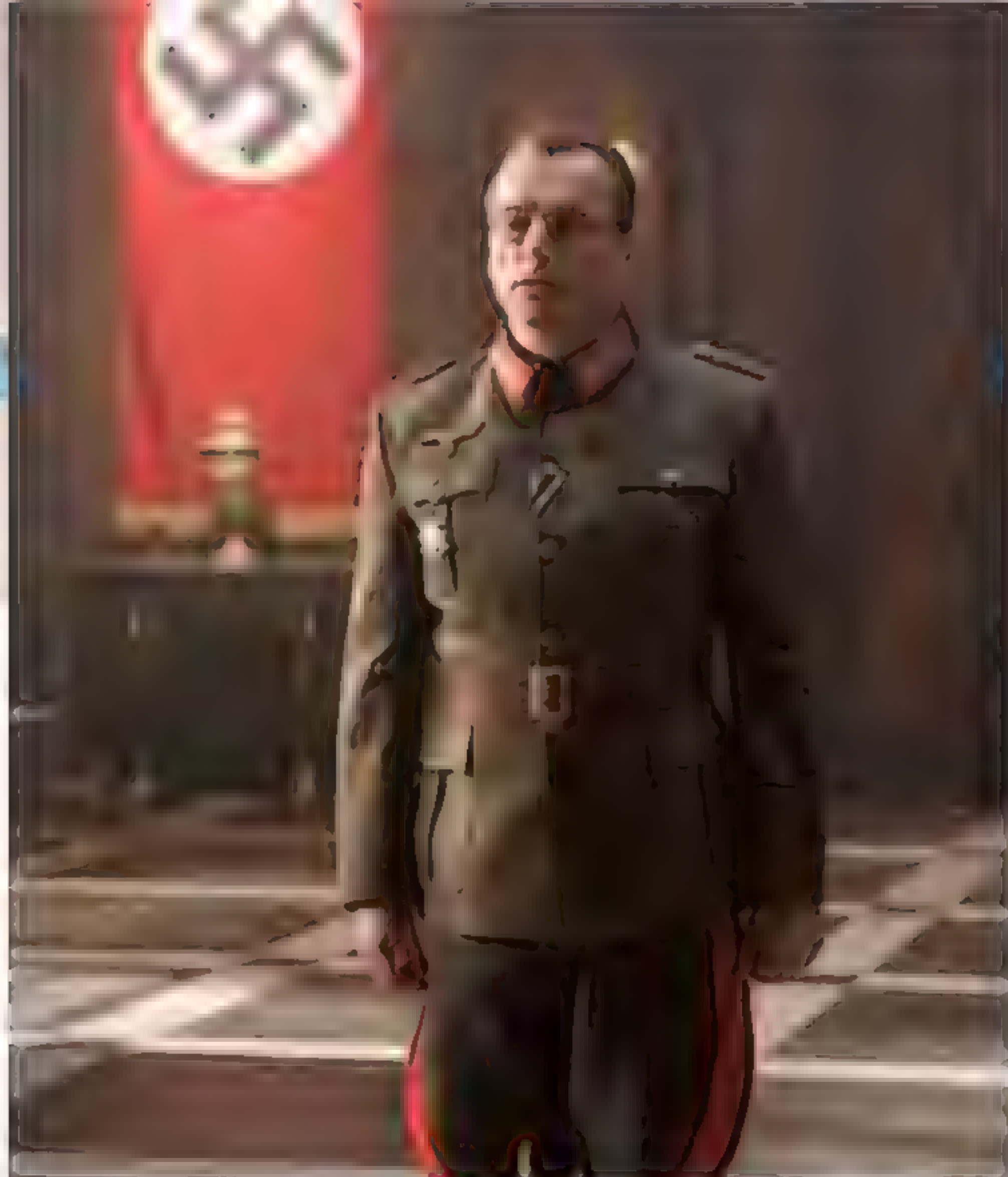
Tuesday 26, and at 7pm that evening Smith and Gillan signed DVDs and Blu-rays for 200 customers at Amoeba Music on Sunset Boulevard in Los Angeles. Gillan's appearance on *The Late Late Show* was then broadcast that night.

▶ Further Comic-Con comments fuelled *Matt Smith: I wish I was cool* from *The Sun* on Wednesday 27 and convention images generated the same title's *Ex-hairminated* the following day. At 11.30am on Thursday 28, Steven Moffat joined Smith, Gillan, Willis and Wenger for the Television Critics Association Cable Press Tour in Los Angeles, chatting about the show to the media and being told what he had missed at Comic-Con. Smith's appearance on *The Late Late Show* had been deferred from Monday 25 to Friday 29 and was broadcast at the end of the week.

▶ Smith's comments at Comic-Con about wanting to feature in a story with his predecessors for the show's golden anniversary prompted *Time* to bring the old Doctors back from *The Sun* on Saturday 30 July, with recent comments that David Tennant had indicated that he would be happy to return. After the weekend, *The Sun* was also able to report *Who's not saving Hitler, then?* citing Steven Moffat's comment, "We can unequivocally say we are against Hitler. The worst thing you could possibly do to that awful man is take the mickey out of him – so that's what we do. Don't worry, we won't save Hitler."

Below:
Hitler
contemplates
his life.





Left:
German
general Erich
Zimmerman.

▶ On Wednesday 3 August, BBC America announced three new *Doctor Who* documentaries – *Best of the Doctor*, *Best of the Monsters* and *Best of the Companions* – for broadcast in the run up to the North American premiere of *Let's Kill Hitler*. Using extracts from the show, these integrated comments from fans at Comic-Con 2011 and celebrity fans including actress and *G4tv.com* reporter Alison Haislip, comedian-actor Scott Adsit, *WIRED* editor Adam Rogers, singer-songwriter Amanda Palmer, *Nerdist Podcast* host Chris Hardwick, actress Natalie Morales, comedian-actor Eugene Mirman, musician-comedian Reggie Watts, *Halloween* actress Danielle Harris, comedian-actor Paul F Tompkins, former NFL player Hugh Douglas, Anthrax metal guitarist Scott Ian and Mark Sheppard who had played Canton Delaware III in *The Impossible Astronaut/Day of the Moon*.

▶ Returning to Britain, Smith's next project was the BBC TV film *Bert and Dickie* in which he was to star as Bert Bushnell, the winner of an Olympic Gold medal for rowing in 1948. Another trailer for the six autumn episodes of *Doctor Who* was released by the BBC on Thursday 4 August, and in America, Smith made another fleeting appearance on *The Late Late Show*.

▶ Smith and Gillan's responses to the questions submitted to them via the website were revealed on Friday 5 August, with Smith citing *Let's Kill Hitler* as his favourite episode of the current series ("That's the one I'm most looking forward to right now because that's on next!"). The same day, *Doctor Who Adventures* ran a series of four interactive one-hour sessions at the *Doctor Who Experience*, showing over 100 youngsters how the magazine was assembled.

▶ On Sunday 7 August, the *Mail* presented an extensive interview with Smith conducted by Cole Moreton in which the star demonstrated his passion for *Doctor Who* and explained about the hard work involved in making the series. Jen Blackburn of *The Sun* was then transformed by Millennium FX's prosthetics in *TV Biz girl turns into scary Silurian* on Monday 8 August.

▶ On Friday 12, BBC America released a further trailer for the new series, while the BBC website announced that the episode's 'Prequel' would be available from Monday 15. *Let's Kill Hitler* was premièred at the BFI Southbank at 6.20pm and followed by a Q&A session featuring Steven Moffat, Karen Gillan and Arthur Darvill speaking to journalist Matthew Sweet along with a preview of the rest of the series; BBC Radio 5 Live conducted a live chat with Gillan and Darvill from the event.

▶ Saturday 13 August saw the broadcast of the documentary *Best of the Doctor* on BBC America.

LET'S KILL HITLER

STORY 219

Right:
Radio Times
cover for Let's
Kill Hitler.

With BBC One transmission confirmed as Saturday 27 August, the launch screening spurred media coverage the following morning with items on ITV1's *Daybreak* and BBC Radio 1's *Newsbeat* plus items in the *Daily Mail*, *Daily Star*, *The Sun*, *The Guardian* and *Daily Mirror*. There was further material in the coming days from the *Daily Express* and *Daily Telegraph* plus a double-page spread in Wednesday's *Daily Mirror* as Mark Jefferies promised *Billie Piper*, *Freema Agyeman* and *Catherine Tate* all come back for cameo roles in *Doctor Who*. Also on Tuesday 16, the BBC Press Office released press pack interviews with Steven Moffat, Matt Smith and Karen Gillan, and the BBC website presented comments from Moffat on the new episodes plus a video of Gillan who promised that "so many explanations are going to come". The new *Radio Times* looked ahead to the autumn schedules including *Doctor Who* with some comments related by Matt Smith to Graham McLean.

A video from Karen Gillan introduced *Let's Kill Hitler* on the BBC website on Wednesday 17 along with two preview clips: the aftermath of the TARDIS crash-landing in Hitler's office and Amy and Rory encountering the Antibodies. Another two-minute *Doctor Who Insider* video was released by BBC America on Friday 19 with comments from Smith, Gillan, Moffat, Wenger and Willis about the new episode. Similarly, *Doctor Who Confidential* released preview videos of Darvill in Hitler's office and the three regulars in the cornfield. In *The Guardian*,



Emine Saner chaired a discussion on the merits of *Doctor Who* between fan Antony Wainer and sceptic comic artist Chris Weston.

With the second of the BBC America documentaries – *Best of the Monsters* – receiving its broadcast on this day, in the UK the *Weekend* section of *The Times* on Saturday 20 August carried an interview with Gillan, and a similar item appeared the next day in the *Sunday Express*. At the 69th World Science Fiction Convention in Reno, Nevada, the winners of the 2011 Hugo Awards were announced on Saturday evening; *The Pandorica Opens/The Big Bang* [2010 – see Volume 66] won the award for Best Dramatic Presentation (Short Form) – a fourth win for scripts by Steven Moffat. Monday 22 saw a '60-second interview' with Darvill in the *Metro* and pieces in *The Sun* which declared that *Matt Smith is a 'tonking' Dr Who* and *Doctor Matt Smith is the golden boy*. On Tuesday 23, Arthur Darvill appeared at 8.05am on ITV's *Daybreak* talking to Dan Lobb and Christine Bleakley with the Hitler's office clip screened.

The new issue of *Radio Times* placed the Doctor, River and a Silent on the cover,

while inside several pages were devoted to the show's return. Andrew Duncan interviewed Alex Kingston, Steven Moffat commented on the forthcoming episodes in *The Ultimate Episode Guide*, and Matt Smith and Karen Gillan spoke to Gareth McLean on *The Impact of Who*. Rory's confrontation with Hitler was nominated *Moment of the Week* with Patrick Mulkern citing *Let's Kill Hitler* as the *Pick of the Day*. *TV Times* and *TV & Satellite Week* also offered set visit reports. The BBC website released an updated series guide and a preview of *Let's Kill Hitler* in the form of a short *Doctor Who Confidential* with comments from Darvill, Gillan, Richard Senior and Marcus Wilson. *Confidential* also released a video showing vlogger Charlie McDonnell receiving instructions on how to operate a Dalek from actor Barnaby Edwards at Upper Boat.

- ▶ On Wednesday 24 August, former *Doctor Who* script editor Gary Russell took part in a demonstration of the Silurian prosthetics at the *Doctor Who Experience* in London and Matt Smith's *G4tv.com* interview from Comic-Con featured on *Attack of the Show*.
- ▶ *Doctor Who Magazine* issue 438, released on Thursday 25 August, featured a Hitler-themed cover to mark the return of the series, with full preview of the episode, and an interview with actor Albert Welling, who portrayed Hitler.
- ▶ Karen Gillan was interviewed live by Nicholas Owen and Naga Munchetty on BBC One's *Breakfast* at 9.05am

on Friday 26 accompanied by the Antibodies clip. When Munchetty suggested that the series' plotline was getting increasingly complex, Gillan emphasised that "people can jump on board at any point". Over on Five, *Daily Mirror* TV critic Kevin O'Sullivan discussed the series' return on *The Wright Stuff*. That afternoon, another preview screening of *Let's Kill Hitler* was conducted, this time at the Filmhouse in Edinburgh at 4.45pm as part of the *MediaGuardian* Edinburgh International Television Festival. BBC America released *Doctor Who Insider* Episode 8 in which Smith, Gillan and Moffat commented on the story of Mels and River Song. The weekend papers carried more interviews and photo features on Smith, Gillan and Darvill. On Saturday, *The Sun* ran *Dr Who Matt Smith gives co-star Karen Gillan 5/10* as Richard White reported on Smith's tongue-in-cheek comments about his colleague's looks.



Left: *Doctor Who Magazine* cover for issue 438 which included a preview of *Let's Kill Hitler*.

Broadcast

► “Now the waiting’s over, but time’s not on his side. Back on BBC One,” declared the continuity announcer, “the Doctor’s caught up in war.” *Let’s Kill Hitler* was screened in a 50-minute slot by BBC One from 7.10pm on Saturday 27 August. The episode easily won its timeslot up against ITV1’s *All Star Family Fortunes*. Following this, the Hitler theme continued on BBC Two with the documentary *Hans Litten vs Adolf Hitler: To Stop a Tyrant* while BBC Three and BBC HD ran *River Runs Wild* – the corresponding *Doctor Who Confidential* – from 8pm to 8.45pm (with a repeat at 3.55am).

► The BBC website released further material connected to *Let’s Kill Hitler*, offering further background on Hitler, two *On Location* videos from the cornfield shoot, a chance to *Step inside*

the Robot with supervising art director Stephen Nicholas, and a new edition of the *Game of Rassilon*. That evening, the *Doctor Who* theme was also featured in BBC Two’s transmission of *The Comedy Prom* with Tim Minchin’s performance having been recorded at the Royal Albert Hall on Saturday 13 August.

► For the North American broadcast on BBC America the same evening, *Let’s Kill Hitler* lacked the Amy title sequence introduction from the spring transmissions and also included a 60-second ‘motion comic’ during one of its commercial breaks. This came about because of the desire of telecommunications giant AT&T to offer sponsorship as they felt that *Doctor Who* matched its forward-thinking ethos with regards technology and their slogan, ‘Rethink possible.’ Via the media agency MEC, AT&T worked with BBC Worldwide to agree to animate a sequence for the commercial break which would offer the episode an extra scene; this was agreed with Steven Moffat and Richard Senior so that it would form an additional sequence that would have been beyond the programme’s budget. “I suggested the scene where the Teselecta chases after Amy and Rory,” recalled Senior. “Steven’s original draft had included a VFX transformation of the soldier into the bike and rider, but we had decided to make it work without the

Below:
The TARDIS
and its pilot.





effect, not because we couldn't afford it, but because we wanted to prioritise the VFX budget on other sequences more integral to the storytelling." As such, in the episode the effect had been achieved purely through sound effects and performance. For the following scenes aboard the Teselecta bridge, Senior had directed these as if the crew were in motion, piloting the bike. "Suddenly it felt like we were watching a chase sequence from inside a vehicle. So now that the motion comic was giving us a chance to retell a scene from an alternative viewpoint, why not show the same chase from outside the vehicle, through the streets of Berlin? This hadn't been in any versions of the script but it felt like

a great opportunity to create some exciting action with a sense of scale and historical context which there just wasn't time for at that point in the episode itself," explained the director. Senior pitched the idea to BBC America and Double Barrel Motion Labs (who had worked on a similar animation project for *Torchwood*) and Double Barrel developed a narrative in the form of storyboards which were approved by Wenger and Moffat. The scene opened with dialogue from the episode among the Teselecta crew and then followed the motorcycle chase across Berlin; when the Teselecta was blocked by tanks in its pursuit of Amy and Rory, the robot drove up into a building, up some stairs and out of

Above:
The Doctor comes face-to-face with Hitler.



Right:
Dressed
to impress.

an upper window, soaring over the tanks below. “The finished motion comic was fantastic, and so much greater than the sum of its inspirations – it really felt like we’d created an entirely new scene for the episode,” commented Senior.

- ▶ The final BBC America documentary, *Best of the Companions*, received its broadcast directly after *Let's Kill Hitler's* North American broadcast.

- ▶ The press reviews started to appear on Saturday with comments in the *Telegraph* from Michael Hogan (‘Giddily thrilling entertainment, albeit rather exhausting’) and Gavin Fuller (‘A waste of using such a resonant historical period as the backdrop’), as well as Dan Martin of *The Guardian* (‘an energetic, timey-wimey *tour de force*’), Neela Debnath of *The Independent* (‘This episode lifted the mood and made things feel

a lot lighter') and Kevin O'Sullivan of the *Mirror* ('The usual ball of nerdy confusion').

► In the USA, Ken Tucker of *Entertainment Weekly* wrote on Sunday 28 that '*Doctor Who* got off to a marvellously energetic, funny, clever, noble mid-season start'. Kevin O'Sullivan further discussed the episode along with journalist Boyd Hilton and Colin Paterson on BBC Radio 5 Live on the afternoon of Bank Holiday Monday, with Hilton praising the adventure.

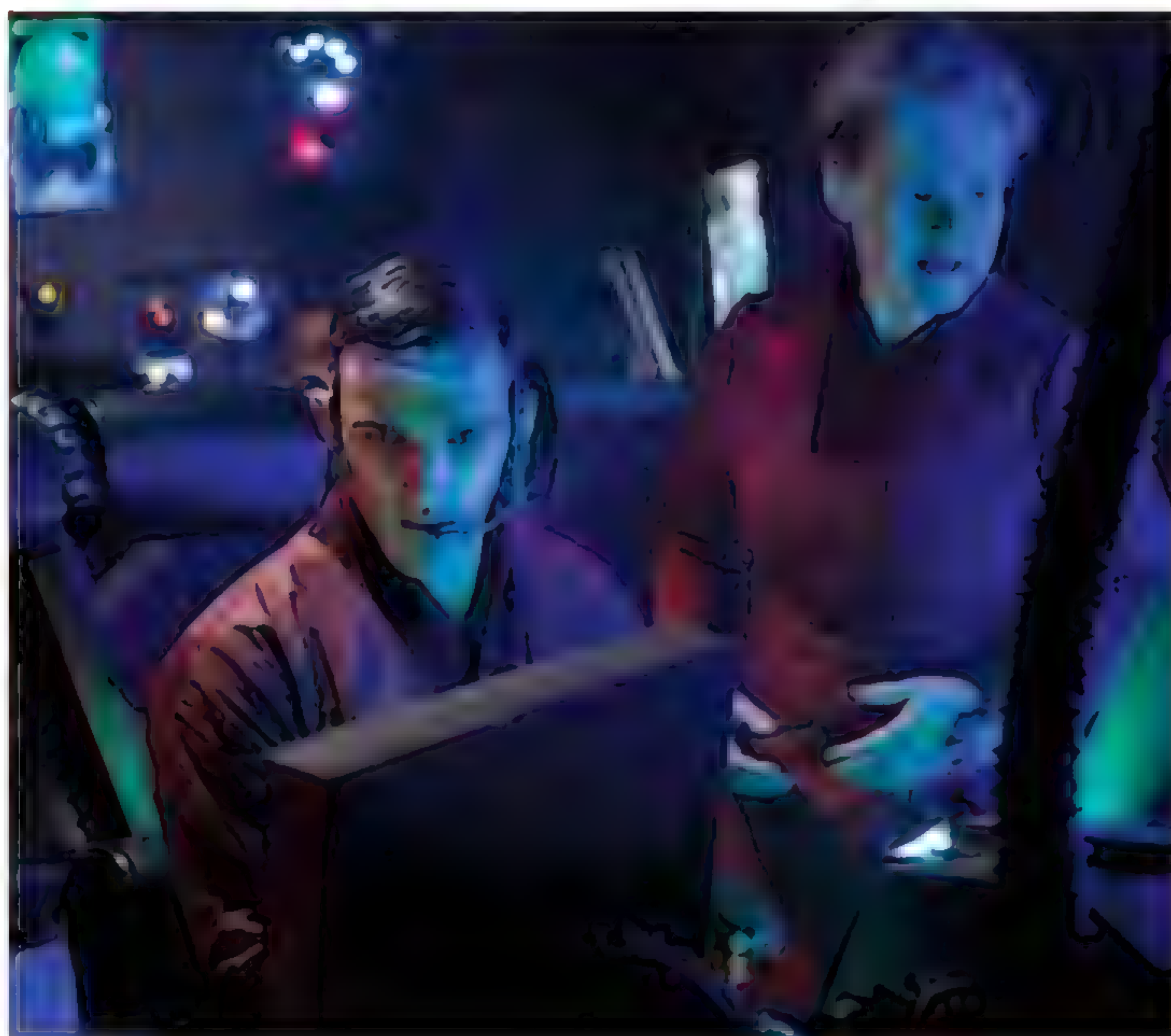
► *Doctor Who* fans are *Fuhrer-ious* at 'F word' in episode noted *The Sun* on Tuesday 30 August; viewers had misheard the German phrase, "Halt, was machen sie?" ("Stop, what are you doing?") as, "Where the f*** is he?" and complained to the BBC. Over in *The Telegraph*, Neil McCormick claimed *Doctor Who: They're making it up as they go along*, in which he considered the plotting of Steven Moffat's scripts. After being available for only a few days, *Let's Kill Hitler* topped the iPlayer charts as the most requested programme of the autumn, accessed almost a million times.

► *Let's Kill Hitler* was repeated on BBC Three at 7pm the following Friday, followed by a 10-minute *Cut Down* version of *River Runs Wild*; both programmes were then repeated from

3.30am the following morning. In Australia it kicked off ABC1's new run at 7.30pm on Saturday 3 September, while in New Zealand the channel Prime aired it at 8.30pm on Thursday 15 September.

► The bittersweet romp of *Let's Kill Hitler* had kicked off the second part of the 2011 series in a controversial, distinctive manner, although writer Steven Moffat focussed on the central bond between the Doctor and River Song. "For a moment, the Doctor's with a lady Time Lord who loves him... for a brief moment, but it all goes wrong," he noted on *Confidential*. "Hey, there you go, that's relationships for you."

Below:
Teselecta crew members Jim and Harriet.



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Let's Kill Hitler	Saturday 27 August 2011	7.10pm-8pm	BBC One	48'03"	8.10M (11th)	85

Merchandise

Right:

Behind the scenes on the DVD extras.

Let's Kill Hitler was released on DVD and Blu-ray by 2|entertain as part of *Doctor Who Series 6 – Part 2* in October 2011. Extras included a 9'06" *Monster File* feature on *The Antibodies*.

Let's Kill Hitler was subsequently released as part of *Doctor Who: The Complete Sixth Series* in November 2011 which also included a shortened version of the corresponding *Doctor Who Confidential*, the prequel and the trailer for the second half of the series. The episode was also included on the *Doctor Who: Complete Series 1-7* Blu-ray box set in November 2013, with *The Complete Sixth Series* also reissued in August 2014.

Below:

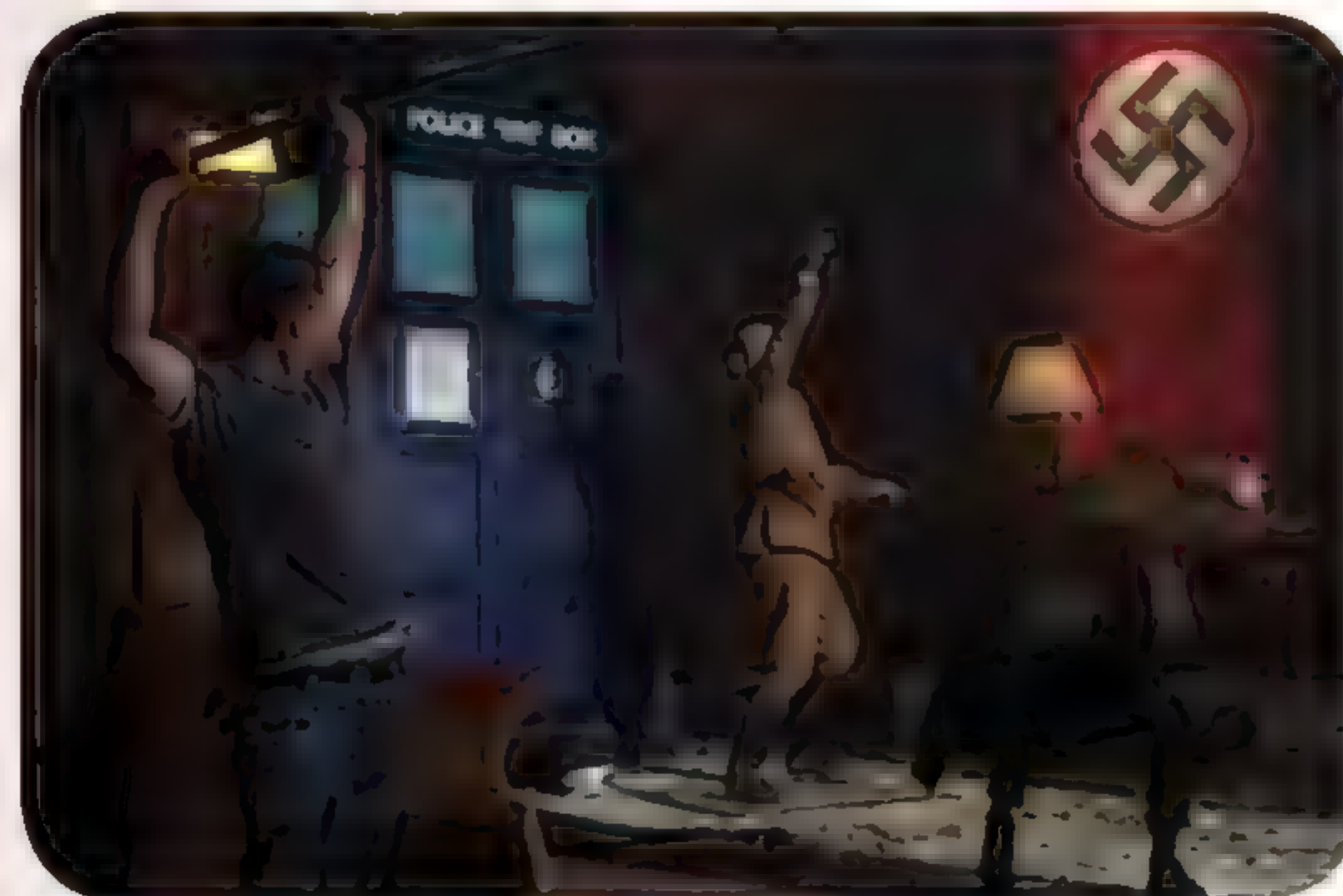
Character Options' Amy and Rory micro-figures.



In August 2012, Character Options issued a Character Building mini set for *Let's Kill Hitler* under the heading *The Doctor in Berlin*. The highly detailed construction play set featured micro-figures of Amy Pond and Rory Williams, with a motorbike and checkpoint.

Eight music tracks from the episode featured on the *Doctor*

Who Series 6 soundtrack, released in December 2011. The track *The Enigma of River Song* also featured on the 11-disc TARDIS-themed box set of Silva Screen's *Doctor Who: The 50th Anniversary Collection* (AKA *The TARDIS Edition*) in September/November 2014.



Cast and credits

CAST

Matt Smith The Doctor
Karen Gillan Amy Pond
Arthur Darvill Rory Williams

with

Alex Kingston River Song
Nina Toussaint-White Mels
Caitlin Blackwood Amelia Pond
Maya Glace-Green Young Mels
Ezekiel Wigglesworth Young Rory
Philip Rham Zimmerman
Richard Dillane Carter
Amy Cudden Anita
Davood Ghadami Jim
Ella Kenion Harriet
Albert Welling Adolf Hitler
Mark Killeen German Officer
Paul Bentley Professor Candy
Eva Alexander Nurse
Tor Clark Female Teacher

UNCREDITED

Andy Smart Stunt Driver Double for Rory
Gordon Seed Stunt Double for The Doctor
Unknown 32 School Children (aged nine-11)
Andrew Marchant Headmaster
Channon Jacobs Teacher
Tracy Williams Dinner Lady
Ian Darlington Roberts Male Teacher
Unknown 15 School Children (aged 14-15)
Pina Harrington Headmistress
Garry Lloyd George Custody Sergeant
James Harris, Dominic Kynaston
 Chancellery Guards
John Jenner Janitor
Rachel Bond, Luke Grahame, Darius Walker ...
 Teselecta Officers
Howell Jones Double for Zimmerman
Kristian Arthur, Jon Davey, Dennis Gregory,
Richard Knott Male Teselecta Workers
Victoria Thomas Female Teselecta Worker



Left:

Matt Smith runs through his lines on set.



Above: Alex Kingston wants to get her hands on the gun props.

Dean Anderson, Matthew Doman, Steve Roberts, Sam Steeper, Jonathan Thomas German Soldiers
Andy Smart Teselecta German Stunt Rider
Gary Hoptrough Stunt Double for Rory
Jo McLaren Stunt Double for River Song
Stephanie Carey Stunt Double for Amy Pond
Matthew Humphries Double for The Doctor
Jill Alexandra, Helen Ayre, Louise Bowen, Claudine Cassidy, Korine Colbourne, Kate Davies, Kathryn Edwards, Vicky Frampton, Nicola Griffiths, Milly Jayne, Lynette Kay, Kathy Peat, Amanda Tyre Female Diners
Kate Davies Female Violinist
Claudine Cassidy Female Cellist
Korine Colbourne Female Violist
Tony Was Male Violinist
Harry Burt, Kane Power Waiters
Jon Bentley, Robert Brown, Harry Burt, Nicholas Dunwell, Ben Perkins, David Stock, Lewis Till Soldiers

Jon Cecil, David Handford, Richard Randall, Jeremy Reece, Chris Richards, Pip Royall, Mark Stadden, Christopher Stanton, Tony Was, Ian Wiltshire Male Diners
Rosie Cripps Female Passer-by
Mark Whatley Male Passer-by
Mark Andrews Doorman
Craig Rigby Bell Boy
Rhiannon Ward, Libby Lawes Doubles for Amy Pond
Claire Skelcey, Joanna Bluett Doubles for River Song
Matthew Doman, Claudio Laurini, 3 crew Teselecta Workers
Jonathan Hart Voice of Antibodies

PREQUEL CAST

Matt Smith The Doctor
Karen Gillan Amy Pond

CREDITS

Written by Steven Moffat
Produced by Marcus Wilson
Directed by Richard Senior
[uncredited: Marcus Wilson]
Stunt Coordinator: Crispin Layfield
Stunt Performers: Stephanie Carey, Gary Hoptrough, Andy J Smart, Jo McLaren, Gordon Seed
1st Assistant Director: Steffan Morris
[uncredited: Sarah Davies, Bill Hartley, Marcus Wilson, Diana Barton]
2nd Assistant Director: James Dehaviland
3rd Assistant Director: Heddi-Joy Taylor-Welch
[uncredited: Paul Daintree, Jenny Morgan]
Assistant Directors: Michael Curtis, Janine H Jones
[uncredited: Harry Bunch, Ross Southard]
Location Manager: Nicky James
[uncredited: Iwan Roberts]
Unit Manager: Rhys Griffiths
[uncredited: Bob Gurney]
Location Assistant: Geraint Williams
Production Managers: Phillipa Cole, Claire Hildred
Asst Production Coordinator: Helen Blyth
Production Secretary: Scott Handcock

Production Assistant: Charlie Coombes
 Asst Production Accountant: Ceredig Parry
 Script Executive: Lindsey Alford
 Script Editor: Caroline Henry
 Script Supervisor: Steve Walker
 [uncredited: Elaine Matthews, Nicky Coles, Vicky Cole, Phillipa Cole]
 Additional Photography: Sarah Bartles-Smith
 Camera Operator: Joe Russell
 Focus Pullers: Steve Rees, Jonathan Vidgen
 [uncredited: James Scott, Jamie Phillips, Terry Bartlett].
 Grip: Dai Hopkins [uncredited: Martin Peters, Clive Baldwin]
 Camera Assistants: Svetlana Miko, Simon Ridge, Matthew Lepper [uncredited: Gail Jenkinson]
 Assistant Grip: Owen Charnley
 [uncredited: Gary Sheppard]
 Sound Maintenance Engineers: Jeff Welch, Dafydd Parry
 Gaffer: Mark Hutchings
 Best Boy: Pete Chester
 Electricians: Ben Griffiths, Bob Milton, Stephen Slocombe, Alan Tippetts
 Supervising Art Director: Stephen Nicholas
 Set Decorator: Julian Luxton
 Production Buyer: Ben Morris
 Standby Art Director: Dafydd Shurmer
 [uncredited: Ciaran Thompson, Tristan Peatfield]



Assistant Art Director: Jackson Pope
 Concept Artist: Richard Shaun Williams
 Props Master: Paul Aitken
 [uncredited: Dewi Thomas]
 Props Buyer: Adrian Anscombe
 Prop Chargehand: Rhys Jones
 Standby Props: Phil Shellard, Helen Atherton
 [uncredited: Austin Curtis]
 Dressing Props: Tom Belton, Kristian Wilsher
 Graphic Artist: Christina Tom
 Draughtsman: Julia Jones
 Design Assistant: Dan Martin
 Petty Cash Buyer: Kate Wilson
 Standby Carpenter: Will Pope
 [uncredited: Paul Jones]
 Standby Rigger: Bryan Griffiths
 [uncredited: Dave Mount Stephens]
 Store Person: Jayne Davies
 Props Makers: Penny Howarth, Nicholas Robatto
 Props Driver: Medard Mankos
 Practical Electrician: Albert James
 Construction Manager: Matthew Hywel-Davies
 Construction Chargehand: Scott Fisher
 Graphics: BBC Wales Graphics
 Assistant Costume Designer: Samantha Keeble
 Costume Supervisor: Vicky Salway
 Costume Assistants: Jason Gill, Yasemin Kascioglu, Frances Morris [uncredited: Emma Bevan, Caroline Thorpe, Nicola Rodd, Sally Mason, Louise Martin, Phoebe Radula-Scott]

Above:
 Preparing Hitler
 for a scene.

Left:
 Director
 Richard Senior
 works out the
 best angle.

Make-Up Supervisor: Pam Mullins
 Make-Up Artists: Vivienne Simpson, Allison Sing
 VFX Producer: Beewan Athwal
 Casting Associate: Alice Purser
 Assistant Editors: Becky Trotman, Carmen Sanchez Roberts
 VFX Editor: Cat Gregory
 Post Production Supervisor: Nerys Davies
 Post Production Coordinator: Marie Brown
 Dubbing Mixer: Tim Ricketts
 Dialogue Editor: Paul McFadden
 Sound Effects Editor: Paul Jefferies
 Foley Editor: Jamie Talbutt
 Online Editor: Jeremy Lott
 Colourist: Mick Vincent
 Online Conform: Mark Bright
 With thanks to The BBC National Orchestra of Wales
 Conducted and Orchestrated by Ben Foster
 Mixed by Jake Jackson
 Recorded by Gerry O'Riordan
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Production Accountant: Dyfed Thomas
 Sound Recordist: Bryn Thomas
 [uncredited: Gareth Merion Thomas, Nigel Albermaniche]
 Costume Designer: Barbara Kidd
 Make-Up Designer: Barbara Southcott

Below:

"I should like a hat like that."



Music: Murray Gold
 Visual Effects: The Mill
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: Will Oswald
 Production Designer: Michael Pickwood
 Director of Photography: Tim Palmer
 [uncredited: Balazs Bloygo, Mark Waters]
 Associate Producer: Denise Paul
 Line Producer: Diana Barton
 Executive Producers: Steven Moffat, Piers Wenger, Beth Willis
 BBC | cymru wales
 bbc.co.uk/doctorwho
 © BBC 2011

PREQUEL CREDITS

Written by Steven Moffat
 Directed by Steve Hughes
 1st Assistant Director: Sarah Davies
 2nd Assistant Director: James Dehaviland
 Assistant Director: Jenny Morgan
 Location Managers: Iwan Roberts
 Unit Manager: Jason Keatley
 Production Managers: Phillippa Cole
 Script Supervisor: Elaine Matthews
 Focus Puller: James Scott
 Grip: Clive Baldwin
 Camera Assistants: Gail Jenkinson
 Electrician: Stephen Slocombe
 Supervising Art Director: Stephen Nicholas
 Standby Art Director: Tristan Peatfield
 Props Master: Paul Aitken
 Standby Props: Austin Curtis
 Standby Carpenter: Gareth Thomas
 Standby Rigger: Bryan Griffiths
 Costume Supervisor: Vicky Salway
 Make-Up Supervisor: Pam Mullins
 Sound Recordist: Gareth Meirion Thomas
 Costume Designer: Barbara Kidd
 Make-Up Designer: Barbara Southcott
 Production Designer: Michael Pickwood
 Director of Photography: Mark Waters
 Associate Producer: Denise Paul
 Line Producer: Diana Barton



DOCTOR WHO
ROLL SLATE TAKE
280 312
8/18
DIR: Richard Senior
DOP: Tim Palmer
DATE: 24.5.2011
VFX No. DAY INT B

Profile

MARCUS WILSON

Producer

Producer on *Doctor Who* from 2011-13, Marcus Scott Wilson was born 4 July 1973 in Wakefield, Yorkshire. He grew up watching Tom Baker as the Doctor and visited the Blackpool *Doctor Who* Exhibition in the early 1980s.

Wilson studied at the University College of Ripon and York St John before entering the world of TV in the mid-1990s, via local ITV franchise Yorkshire Television.

While some producers come to the role via a script-editing route, Wilson came from a more directorial/technical direction. His first TV job was as an assistant grip on Yorkshire soap *Emmerdale*, after which he soon stepped up to become a third assistant director on the show.

With no second assistant posts then available, Wilson instead became a



locations manager on *Emmerdale*. He finally earned a first AD post on the series and worked on the spin-off *Dingles Down Under* (1997). In all he spent seven years working on *Emmerdale*.

Wilson branched out with first AD credits on other Yorkshire shows *At Home with the Braithwaites* (2000/1), *Heartbeat* (2000-2), cancer drama *Birthday Girl* (2002) and *The Royal* (2003).

He worked further afield, becoming first AD then production manager on BBC hairdressing comedy drama *Cutting It* (2002) and eventually a line/associate producer on its third series in 2004. Channel 4 nursing comedy drama *No Angels* was shot in Yorkshire and Wilson became first AD/production manager on its first run in 2004, then associate producer on its second in 2005. He was line producer on *Life on Mars*' first series (2006) and co-producer on its second (2007). One first AD post he was unable to take up, due to

Below:

The Day of the Doctor, produced by Marcus Wilson.



other commitments, was on 2005's first revived series of *Doctor Who*.

Wilson's first full producer credit came on BBC drama *True Dare Kiss* (2007), a drama about family secrets, featuring Paul McGann among its cast.

Subsequent producer roles followed on ITV's period crime thriller *Whitechapel* (2009) and BBC science-fiction drama *Paradox* (2009). Wilson heavily reworked STV's Scottish detective series *Taggart* for its 2010 run, making cast reshuffles and adopting a grittier style including stronger language, but these proved to be the last six episodes made to date.

It was while working in Glasgow on *Taggart* that Wilson first learned of big changes in *Doctor Who*'s crew and sometime later, after a two-hour informal chat with Steven Moffat, won the producer's job. His introduction to the show was to visit the set of *A Christmas Carol* [2010 – see Volume 66].

He assumed producer duties from the two-parter *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66] and worked through the 2011 and 2012 series, before finally bowing out after three-and-a-half years with *The Time of the Doctor* [2013 – see Volume 75]. Wilson broke his personal 'one series only' rule to remain on the programme. He helped oversee

the move from the series' original studio home at Upper Boat to the new Roath Lock studios in Cardiff Bay, midway through the production of the 2012/13 series.

Wilson was credited as series producer on Blocks 7 and 8 of the 2012/13 series, taking a broader view on five episodes for which Denise Paul supervised the day-to-day running as associate producer.

His penultimate, and perhaps toughest, assignment was as producer of 50th Anniversary Special *The Day of the Doctor* [2013 – see Volume 75]. When this won a BAFTA/*Radio Times* Audience Award in 2014, he was onstage with executive producer Faith Penhale and director Nick Curran to accept it.

He made a brief cameo during his time on the show, his framed photo appearing in *The God Complex* [2011 – see Volume 69].

Since leaving *Doctor Who*, Wilson has worked on 1930s-set series *Our Zoo* (2014), two episodes of crime hit *Luther* (2015) and the autism drama *The A Word* (2016), which featured Christopher Eccleston among the cast.

He was executive producer for CBBC on a revival of junior witchcraft comedy *The Worst Witch*, which began filming in summer 2016 in Cheshire. Co-produced with German broadcaster ZDF, it aired in 2017.

Wilson married TV sound recordist and dubbing mixer Helen McIlveen on 21 June 2003. McIlveen had one *Doctor Who* credit, as sound recordist on *Closing Time* [2011 – see Volume 69]. The pair manage production company Castlegarth Productions, based in Horwich, Bolton.

He summed up the post of *Doctor Who* producer to *Doctor Who Magazine*'s Benjamin Cook in 2011: "It's given me an enormous amount of joy. It is hard, it is mad, it's a big beast, but I get to play with the biggest train set in television." ■

Left:

The Time of the Doctor, the last story produced by Marcus Wilson.





NIGHT TERRORS

▶ STORY 220

The Doctor makes a rare house call when he receives a psychic message from George, a terrified little boy. Amy and Rory find themselves trapped in a sinister dolls' house, while the Doctor attempts to find the truth behind George's night terrors.



Introduction

When he relaunched the series with *The Eleventh Hour* [2010 – see Volume 63], executive producer and head writer Steven Moffat decided to give the series a different aesthetic. The last couple of companions had come from London, while Amy and Rory's hometown was more bucolic. Of course, we're not sure exactly what was real because the events of the 2010 series were twisted out of shape by the 'crack in time'. Amy may have grown up with her parents and not her aunt, but it seems like in each case it was a stone's throw from a village green and its quaint duck pond.

Night Terrors brings an echo of the past into the lives of the Eleventh Doctor and his companions. As they arrive on the scene, Rory comments that they've arrived in "*EastEnders* land". A more accurate comparison, however, might be that they've found themselves in the kind of environment seen when the Doctor would take Rose back to the high-rise Powell Estate in the 2005 and 2006 series.

The idea of worried parents coping with the strange behaviour of their child is much like the set up of *Fear Her* [2006 – see Volume 53]. The child in each case has the power to bring inanimate objects to life. *Fear Her* and *Night Terrors* also both feature neighbours with their own preoccupations, and some kind of domestic crisis within the child's home. The writer of *Night Terrors*, Mark Gatiss, had himself threaded a family crisis into his own script for the 2006 series. *The Idiot's Lantern* [see Volume 52] had included the breakdown

of a marriage alongside the sinister threat posed by the Wire.

Despite its many familiar elements, this story does have its own unique character. Far from being the sociable community of the Powell Estate, this block of flats seems a very threatening, unwelcoming place to live. Young George's terror is almost manifested in the adult environment that surrounds him. Gatiss also takes the domestic issue of *Night Terrors* further, making Alex and Claire's inability to conceive central to the script's alien threat.

There's a slight hint of unfinished business as the story draws to a close. Perhaps in some unseen moment, off-screen, the Doctor has had a rematch with George's demons as he became an older and more complicated child. Like many of the best *Doctor Who* stories, *Night Terrors* presents its own spin on a certain kind of story and leaves us with plenty of food for thought... ■

Right:

The Doctor makes a house call in *Fear Her*.



'THE CHILD HAS THE POWER
TO BRING INANIMATE OBJECTS
TO LIFE.'

STORY

In an urban tower block, a young boy, George, is frightened by the sound of the lifts. His mum, Claire, reminds George they put things they don't like "in the cupboard". After she has gone, George prays to be saved from the monsters. [1]

In the TARDIS, the Doctor picks up George's message on his psychic paper. He lands near the tower block and investigates with Rory and Amy. They knock on various doors; Mrs Rossiter complains to the Doctor about the bins, while Julie worries that Amy has been sent by her landlord, Jim. Rory meets Jim; he is an aggressive man with an aggressive dog.

The Doctor tells Rory and Amy to try the next floor down. They get in the lift and it drops like a stone. The Doctor then knocks on the door of George's flat; George's father, Alex, assumes the

Doctor is from social services. Claire is at work. [2]

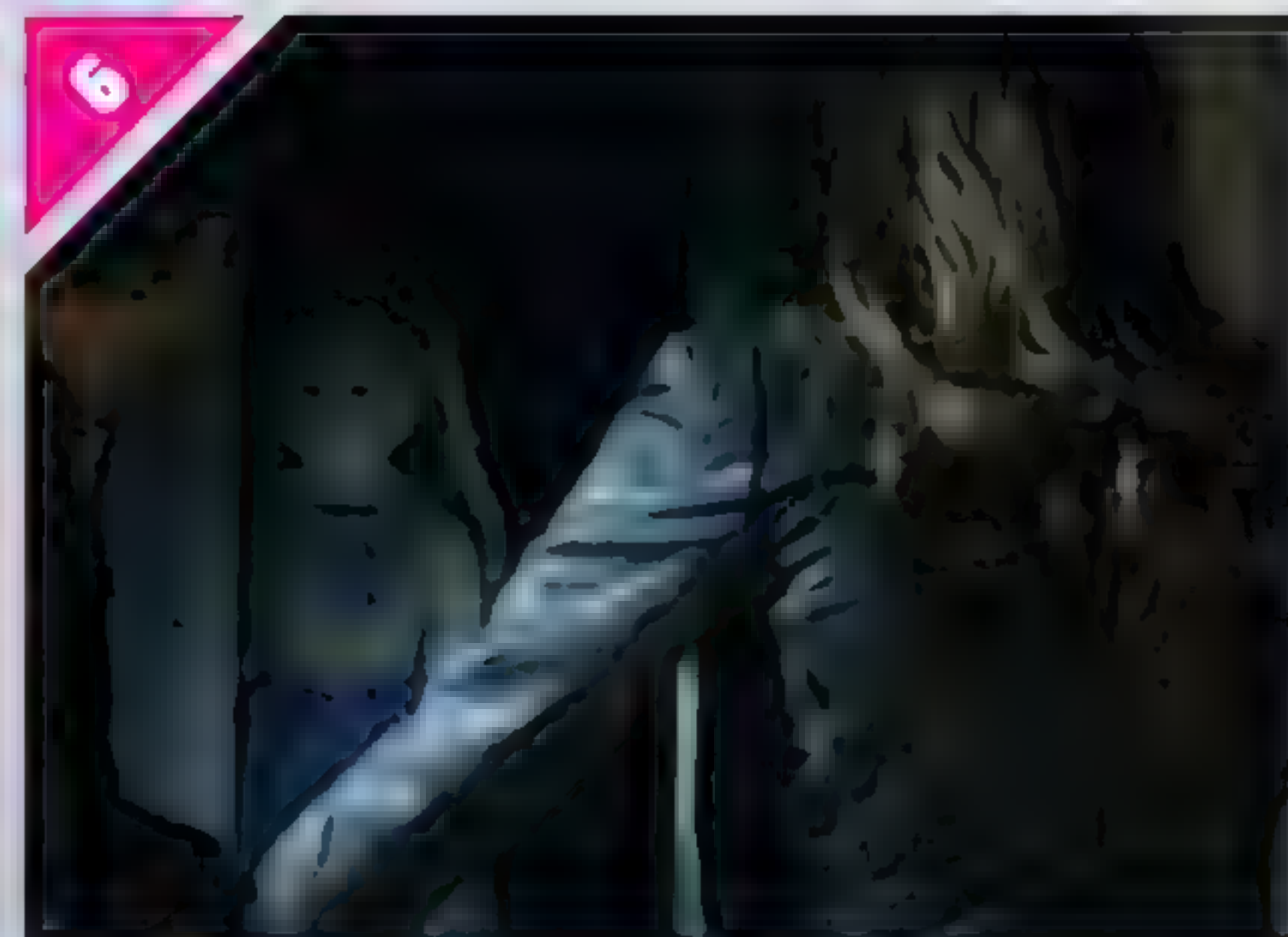
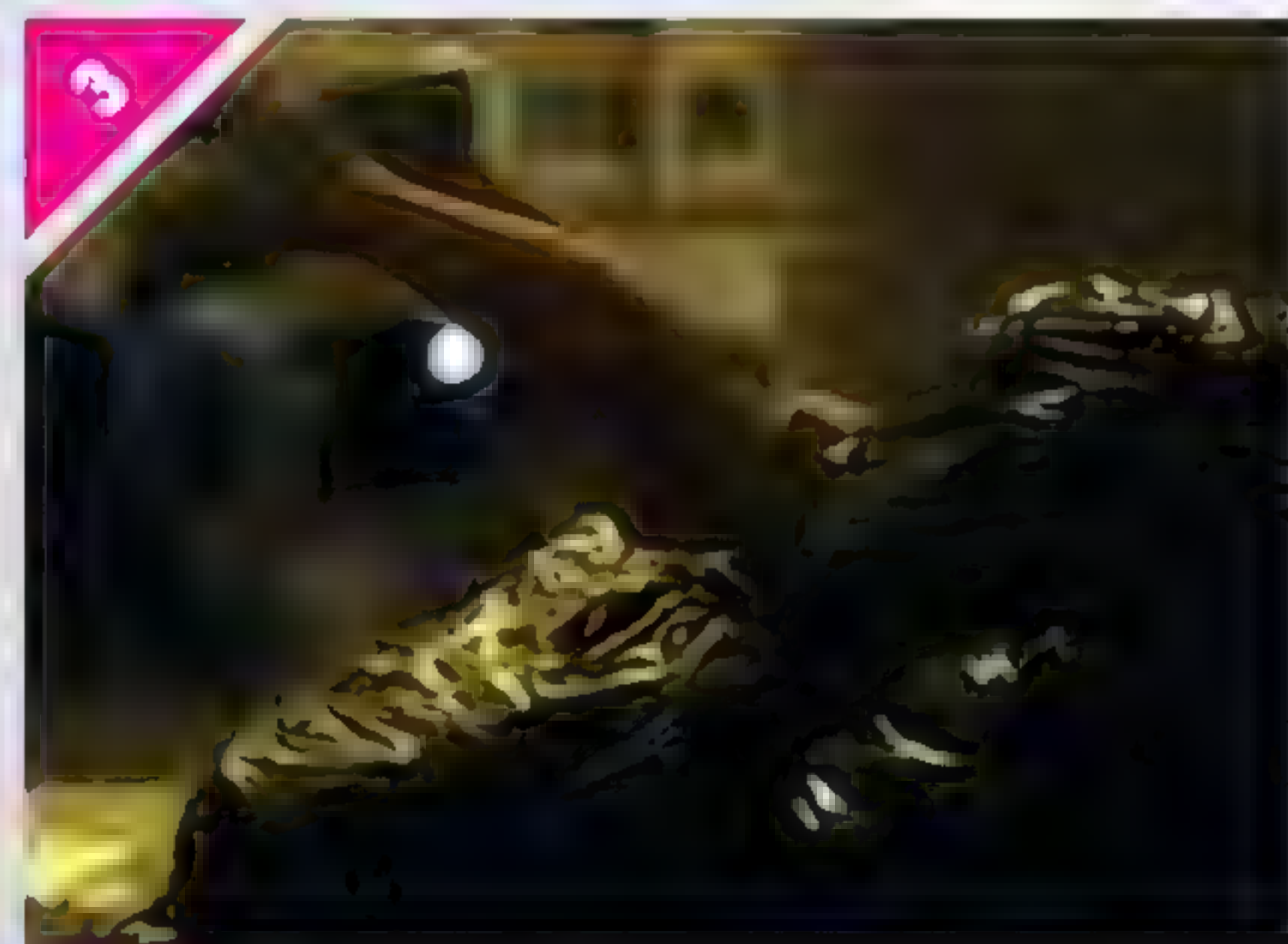
Mrs Rossiter is down at the bins when she spots something moving – and she is dragged into the rubbish! [3]

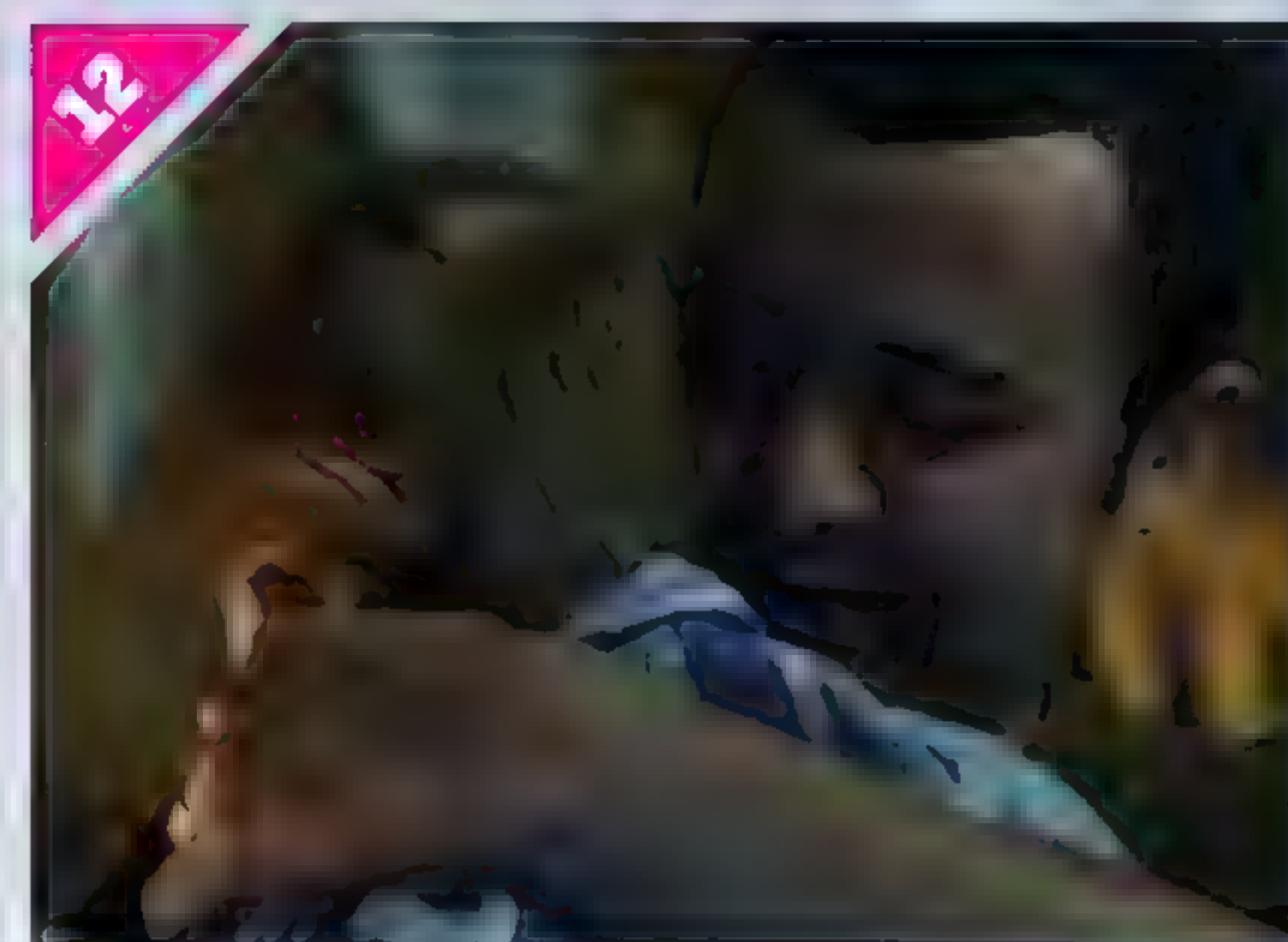
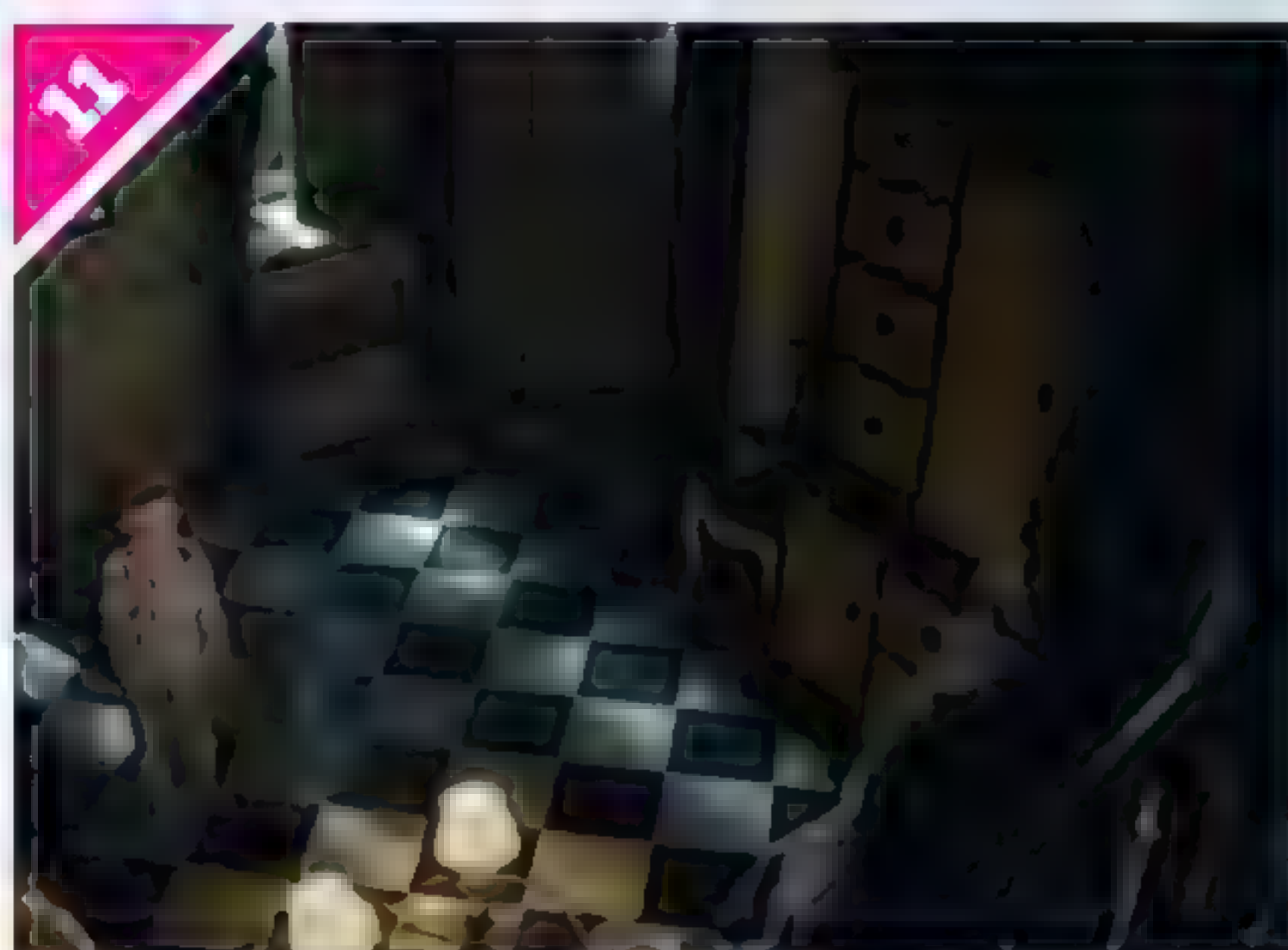
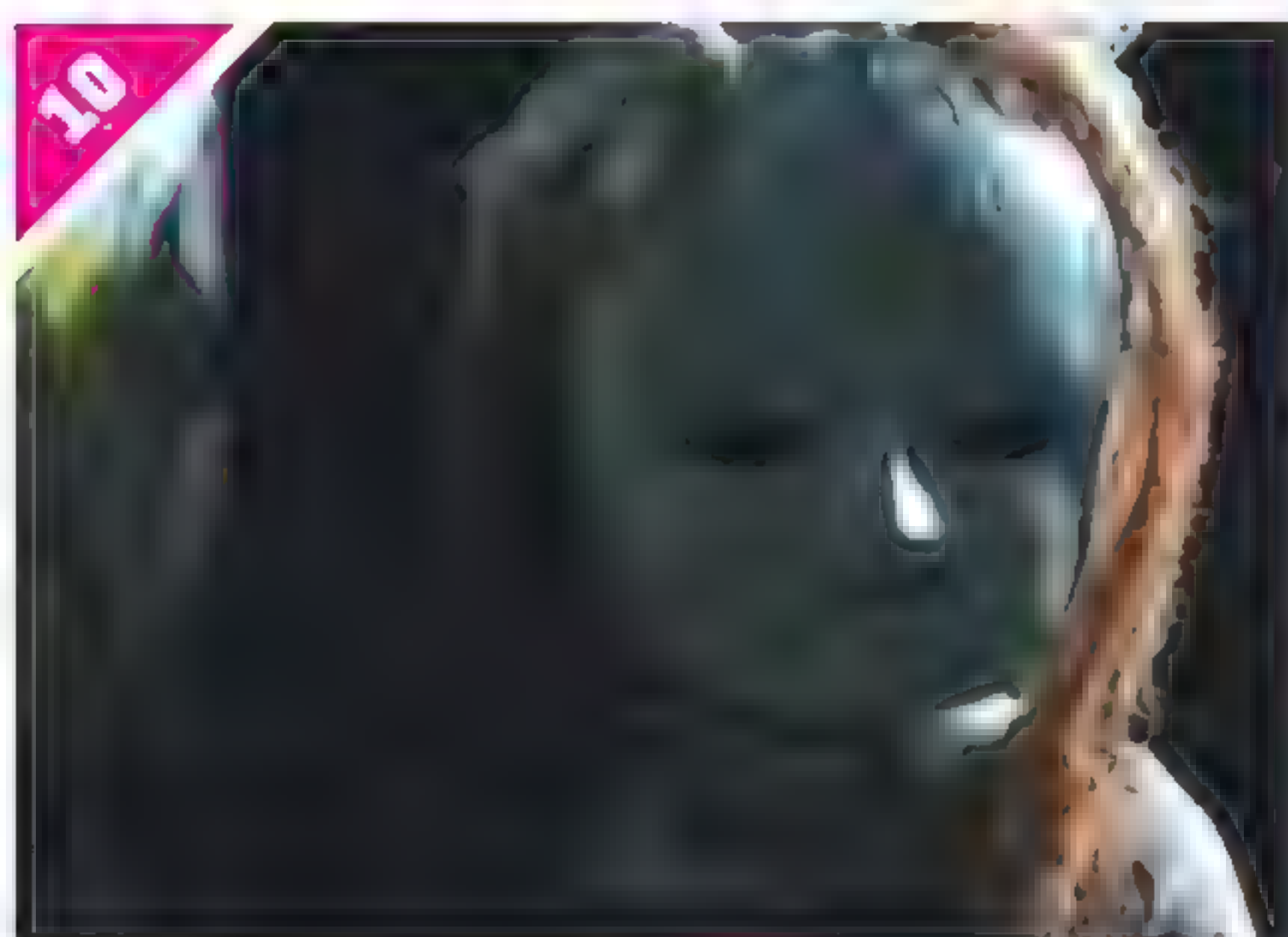
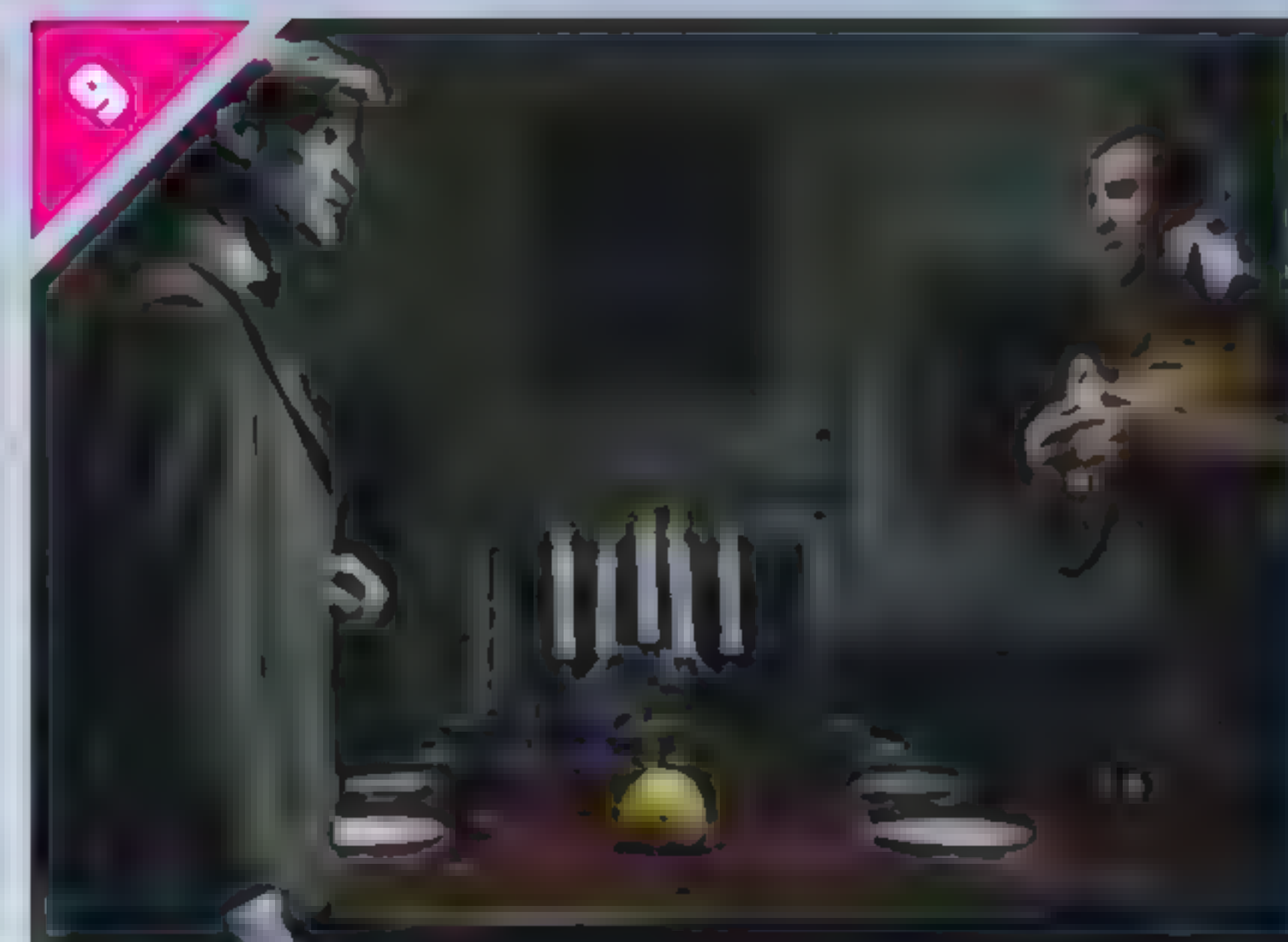
The Doctor looks at Alex's photo album. Alex explains that George has been a funny kid ever since he was born, but now he is scared to death of everything.

Rory and Amy come round and find themselves in a dark, wood-panelled room. They enter a kitchen where Rory finds a copper pan made of wood and Amy finds a giant glass eye. [4]

Alex answers a knock at the door; it's Jim, demanding his rent. The Doctor gains George's trust by using his sonic screwdriver to activate George's toys. The sonic then detects something in the cupboard. [5]

Jim leaves and Alex returns to his son's bedroom. The Doctor warns him not to open the cupboard. "Because George's monsters are real."





Rory and Amy discover a giant dummy, like a peg-doll. As they walk away, it comes to life... [6]

Jim is watching television when he is sucked into the carpet! [7]

The Doctor opens the cupboard, but finds just clothes, toys and an old dolls' house. He has an epiphany and shows Alex a picture in the photo album of Claire, just before George was born, where she is not pregnant. Alex explains that Claire can't have kids – and realises that George is not his son!

Suddenly George's cupboard flies open, and the Doctor and Alex are dragged inside! [8]

Rory and Amy encounter Jim – who is grabbed by a life-sized peg-doll and turned into one!

The Doctor and Alex find themselves in the dolls' house in George's cupboard. [9]

Rory and Amy hide in the library – then open the door suddenly and the dolls fall through. To Rory's horror, Amy is transformed into a doll! [10]

The Doctor explains that the cupboard in George's bedroom has served as a psychic repository for all the boy's fears. George is a Tenza, an alien cuckoo that assimilates by becoming what its foster parents want. George isn't even aware he is an alien, and now something has trapped him in a cycle of fear.

The Doctor calls out to George to face his fears. George opens the cupboard, and joins them inside the dolls' house. [11] The Doctor realises the trigger was George's fear of his parents rejecting him; he heard them talking about someone coming to take him away because they couldn't cope. Alex hugs George and promises him he will never send him away. [12]

The next day, Mrs Rossiter emerges from the bin bags, Jim wakes up on his carpet, and Claire returns home to find George playing happily with his father. The Doctor tells Alex that George will be fine, and leaves in the TARDIS with Rory and Amy.

Pre-production

"I wanted to write something about what scares children," Mark Gatiss explained to *Doctor Who Magazine* about the motivation behind *Night Terrors*, his latest script for the show he had loved since his own childhood. Gatiss had written for the series since 2004, contributing the scripts for *The Unquiet Dead* [2005 – see Volume 48], *The Idiot's Lantern* and *Victory of the Daleks* [2010 – see Volume 63] as well as appearing as a guest star in *The Lazarus Experiment* [2007 – see Volume 55]. Since 2008, he had been working closely with *Doctor Who*'s executive producer Steven Moffat on another BBC One project, *Sherlock*, and it had been in

January 2010 during studio recording of the episode *The Great Game* that the subject of a further script for the 2011 series of *Doctor Who* arose.

As a starting point for the new story, Moffat referred to *Crooked House*, a supernatural anthology which Gatiss had written for BBC Four and which had been broadcast in December 2008. The linking theme of the sinister tales had been a haunted manor house, Geap Manor, which culminated in the third tale, *The Knocker*, seeing the strange force from the now demolished building seeping through into a bland, modern house constructed on the same site. In the same manner as this story, Moffat asked Gatiss

Below:

The Doctor is here to help George – but what's hiding in the bedroom?



if he could come up with a *Doctor Who* story that would make a modern, everyday sort of building terrifying. "I'd wanted to do a modern-day story for quite some time," commented Gatiss, whose previous submissions to the series had all been period tales. However, while *Crooked House* had been crafted for a late-night adult audience, Gatiss's submission for *Doctor Who* would require careful handling to generate the same atmosphere for a family audience.

Modern setting

The theme that Gatiss initially chose for his tale was one of phobias becoming real. Due to his acting career, Gatiss had spent a lot of time in recent years staying in hotels – particularly country house hotels – where he had noticed that there were often professional conferences taking place in meeting rooms with notices outside the doors. He thought of a *Doctor Who* story set at a conference of psychiatrists who had brought together lots of people with different extreme phobias at a hotel; as a result, the phobias would become reality. However, when Gatiss went back to Moffat and told him his initial ideals, he was told that this was effectively the script which writer Toby Whithouse had been at work on for the 2011 series and was then being scheduled for the next run of episodes.

Retaining the idea of a modern setting made terrifying, Gatiss instead considered childhood terrors, commenting in *Radio Times*, "Do you know what the scariest place in the universe is... A child's bedroom." In terms of a different venue from the hotel, Moffat speculated, "Could we do something like that in a tower block?" At an early stage, Gatiss considered setting the tale in the north east of



England where he himself had grown up as this offered a contrast to the south-east-centric locales often associated with *Doctor Who*; ultimately, the tower block was given an urban, London setting.

Focussing on the fear of a child, Gatiss drew upon the idea of a struggling family, and considered some couples he knew who were finding it difficult to conceive; he was keen to present such a family at the end of its tether, dealing with problems caused by the youngster that they had wanted for so long. However, in this instance the resultant child would be an alien, left with parents to be raised akin to a cuckoo laying its eggs in the nests of other birds. Gatiss loved this simple notion that the children could read up on after seeing the episode, commenting, "What's great about *Doctor Who* is that you can take a concept from nature and extrapolate it into a science-fiction storyline." However, the bottom line of the episode was that the love between a father and son would be the solution, and this was embodied in the climactic, emotional hallway scene; "It makes me cry," admitted Gatiss on *Doctor Who Confidential*.

In coming up with the main phobia for his alien-child character, Gatiss considered his own fears from childhood such as

Above:
The peg-dolls
– George's fears
made real.



There on the stair – right there!

Connections: Psychic communication

► The Doctor's psychic paper introduced in *The End of the World* [2005 – see Volume 48] is a major element at the start of the adventure. This tool of the Doctor's trade had previously received messages in *New Earth* [2006 – see Volume 51], *Silence in the Library/Forest of the Dead* [2008 – see Volume 59] and *The Eleventh Hour* [2010 – see Volume 63].



something sitting on his bed. Another of his fears was that of unformed, unfinished figures; here he recalled very strongly how one Halloween he had been terrified

by the sight of a neighbour wearing a very crude mask made from egg-boxes. As a result, the figures of fear in his story would take near-human form. "I've always been frightened of dolls, particularly china-faced Victorian dolls with the hair missing and those holes where the hair is punched in and terrible glass eyes," explained Gatiss on *Confidential*. He was amazed that – with the possible exception of the troll doll subplot in *Terror of the Autons* [1971 – see Volume 16] – the idea of living dolls had not been exploited in *Doctor Who* before.

"I adore the peg-dolls – the stuff of proper nightmares!" Gatiss told the *Radio Times* website. The antiquated, crude notion of peg-dolls would be a safe form of toy to use in a terrifying context; the Doctor's companions – Amy and Rory – would find themselves trapped in a giant dolls' house, menaced by peg-dolls. At a very early stage, it was thought that the storyline might be scheduled for simultaneous production with another episode, and it was suggested that Amy and Rory could be removed from the main plot with the Doctor being the main protagonist in the story. However, it quickly became clear that the original idea of isolating the companions in just one part of the dolls' house didn't work, and so Amy and Rory became more central to the plot, giving a richer feel to the story as they confronted the dolls.

The family featured in the adventure – father Alex, mother Claire and young George – took their names from a family who were friends with Gatiss. When it came to their threatening landlord, Gatiss

also had a figure to draw on when creating Jim Purcell, the landlord. "He was my PE teacher and I hated him," he recalled. "It took me 40 years to get my revenge on him and he ended up getting sucked into a carpet!" Gatiss took great delight in the fates dealt out to Purcell in his story, with the final embarrassment being that the tough, manly figure would be seen sporting a doll's dress in photographs taken by the Doctor. Another element of fear in the script was Gatiss' thought that piles of garbage bags were always infested by rats; the thought of somebody 'drowning' in this refuse was a very potent one.

Director assigned

"How much do we love you? This is like Draft Five," remarked Steven Moffat on receiving Gatiss' first draft script for his episode. Entitled *What Are Little Boys Made Of?* at this stage in production, Gatiss' script was provisionally scheduled as Episode 4 of the 2011 series and was to be made as part of Block One alongside Episode 3, *The Doctor's Wife* [2011 – see Volume 67] (known by the title *Bigger on the Inside* at this stage), under director Richard Clark; back in 2006, Clark had previously directed *The Lazarus Experiment* which had guest-starred Mark Gatiss.

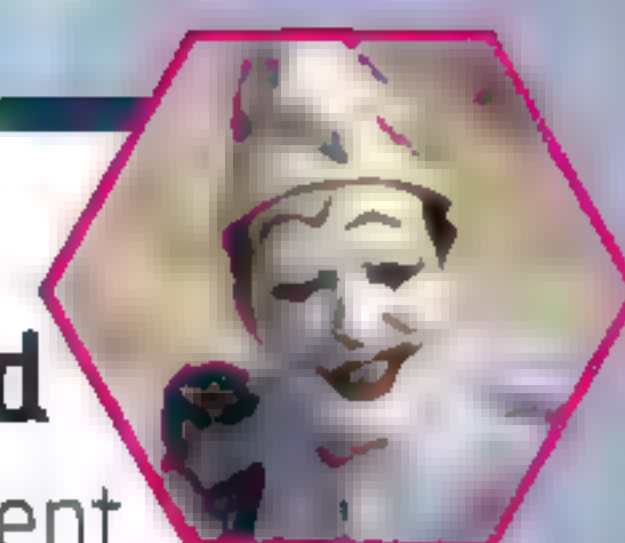
Before recording on the series began, Matt Smith was involved in publicity for the forthcoming *Doctor Who Live* arena tour, featuring on Radio 1's *Newsbeat* on Wednesday 1 September 2010 and commenting of the new series, "What Steven's got planned is so madly inventive, it really is... I literally don't know anything until I get the scripts."

The shooting script for 'Doctor Who 11-2 Episode 4' was issued on Thursday 2 September. The estate where Alex and his family lived was named as Rowbarton House and described as 'a grimly ordinary '70s tower block'. Mrs Elsie Rossiter was 'an old lady', while of the main family, George was 'Eight years old. An unexceptional-looking kid in hand-me-down pyjamas', Claire was '30s, shattered' and Alex was '30s, equally shattered'. Ruby was 'a slightly sinister little girl with braided hair' who had an identical twin called Daisy. while their mother, Julie, was seen as 'early 20s, hard'; this family acquired the name McKenzie during production. Landlord Jim Purcell was envisaged as '40s, brute of a man in stained T-shirt and trackie bottoms'.

When the Doctor first appeared in the doorway of George's bedroom, the stage directions noted that he was 'silhouetted against the hall light like Max von Sydow in *The Exorcist*'; this was a reference to the character of Father Merrin from the classic 1973 horror film. For the dolls' house interior, when Amy and Rory arrived in the leather room, the script indicated, 'It's a Georgian room. Neglected and choked with dust. A few Georgian chairs with burst stuffing are the only furnishings.'

Connections: Clowning around

► The Doctor's comment that a hatred of clowns is understandable harks back to his encounter with sinister robot clowns in *The Greatest Show in the Galaxy* [1988/9 – see Volume 45]. In that story, his companion Ace had a phobia of the circus performers.



Left: Amy and Rory shine a light on terror.

Connections: Dead Ponds

► Rory remarks that he thought that he and Amy were dead again, as he had been killed in *The Hungry Earth/Cold Blood* [2010 – see Volume 65] and Amy had died in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66]. Rory was also seen to die in sequences during *The Doctor's Wife* [2011 – see Volume 67].



Of the peg-dolls themselves, the first was described as 'A nightmare face! Black blobs for eyes, a crooked gash of a red mouth!... we see the figure is made of wood. Blobs of paint for eyes and the horrible, wonky mouth... a peg-doll! A life-size one, clothed in a ragged, dusty Georgian dress... With a horrible creeeeak, the peg-doll's wooden head slowly turns.' As more dolls appeared, the script noted, 'One is a woman. The other is done up like a soldier in a

red uniform and curly moustache. Their heads are grotesquely big and crudely made. With a creeeeak, they stretch out their arms in a deadly embrace – and grasp hold of Purcell. Immediately he starts shaking violently. Close on his eyes as they become dead and lifeless. He stiffens, literally petrifying. Before Amy and Rory's eyes, Purcell changes into a peg-doll in a big, flowing dress!'

Space crisps

The original version of the scene between George's parents in the front room at the start of the episode opened with his father saying, "Doesn't mean he'll stay there," as he hugged Claire. "It's OK, love. We don't have to do this on our own," said Claire. "I know, I know. It's just..." began Alex, "we need to be better at this. We need to be better for him."

Various changes were made to the script in rewrites. Originally after Amy had summoned the lift, she commented, "Could do with some of that psychic paper. People aren't very keen on letting us in." "You can understand it, though,"



replied Rory. "It's like when people come round selling God." "Hm?" asked the Doctor. "You know," explained Rory, "knocking on your door on a Sunday. Stuffing leaflets through the letter box." "Oh them," responded the Doctor, smiling mysteriously. "What?" asked Rory. "What do you mean? You don't mean...?" After the Doctor excused himself, Rory continued, "Aliens? They're aliens?" By now the lift had arrived and Amy got in, with the incredulous Rory continuing, "My Mum asked them in for a cup of tea once. They... chatted. Do aliens chat?" "The chatty ones do," said Amy. "They gave me some crisps," recalled Rory, following his wife into the lift. "Space crisps," said Amy, nodding sagely.

There were numerous changes to the action in the dolls' house, including Amy finding the lamp with a bulb in the kitchen to disprove her notion that this was the eighteenth century. Alex originally claimed that George's cupboard had been Claire's



idea. The illumination in the entrance hall was to have been five candles. “Well, we know one thing, anyway,” indicated Rory to Amy in the hall. “Candles need lighting. Someone else is here.” Suddenly one candle was snuffed out, followed by the next... and the next... until the Ponds were in darkness. Originally Amy and Rory heard somebody coming down the staircase before they found the peg-doll in the hallway. Amy had gone to the nearest window in the entrance hall and rubbed at the filthy glass asking, “Where the hell are we?” There was then to have been a shot pulling back to show Amy in the window of the dusty Georgian dolls’ house in George’s cupboard. “Come on,” Amy told her husband, “we can’t just keep wandering around. We have to do something. We should break the window!” “Well, let’s look right round the whole place before we start demolishing it, OK?” responded Rory as they moved off, as he added, “Can’t take you anywhere. Dunno

why I married you.” “Yes, you do,” replied Amy, to which Rory agreed, “Yes I do.”

Alex’s explanation about George hating the lift noise originally featured earlier in the script, and the bedroom walls were to have crumbled and shattered rather than moving in. The fate of Purcell originally came after a brief scene of Rory and Amy making their way up the gloom of the cedar staircase. Having called for help, Purcell ran off down the stairs away from the Ponds. “That was... that was the bloke. From the flats,” said Rory. “The landlord. That was him!” “Looked like he’d seen a...”

began Amy. The dialogue between Alex and the Doctor in the leather room originally had the Doctor pondering, “Now, question is: where are we?” Alex angrily replied, “Who cares? Who cares where we are? What about...” “Very important, Alex. Gotta know where we are,” insisted the Doctor. “But what is he? George? What is he?” asked Alex. “If we work out where we are, maybe we can work that out too,” replied the Doctor. “Big old house. Big old, spooky house with...” Similarly, the entrance hall dialogue between Alex and the Doctor was different; originally the pair confronted the gibbering, terrified figure of Purcell who screamed, “Help meeeeeee! Please! Keep them away from me! Keep them away! I won’t be any trouble! Please!” “What’s he doing here?” asked Alex. “Must really want that rent,” replied the Doctor as the landlord continued, “Help

Proprietor

Left:

Can the Doctor help Alex find the truth about his son?

Connections: Fairy-tale fun

▶ The Doctor recalls bedtime stories such as ‘The Three Little Sontarans’ (mixing the traditional fairy-tale *The Three Little Pigs* with the Sontarans first seen in *The Time Warrior* [1973/4 - see Volume 20], ‘The Emperor Dalek’s New Clothes’ (blending Hans Christian Andersen’s 1837 tale *The Emperor’s New Clothes* with the Emperor Dalek first seen in *The Evil of the Daleks* [1967 - see Volume 10]), and ‘Snow White and the Seven Keys to Doomsday’ (juxtaposing the European fairy-tale popularised as Walt Disney’s 1937 *Snow White and the Seven Dwarfs* with the 1974/5 *Doctor Who* stage play, *Doctor Who and the Daleks in Seven Keys to Doomsday*).



Connections: Biscuit lover

► The Doctor asks Alex for Jammie Dodgers, a brand of biscuit he revealed a passion for in *Victory of the Daleks* [2010 – see Volume 63], and had been one of his requirements when helping President Nixon in *The Impossible*

Astronaut/Day of the Moon [2011 – see Volume 66].



me! Those things! They're everywhere!... Haven't you seen them? Filthy. Horrible things. Creeping round the house and...!" As the peg-doll appeared and advanced on them, the Doctor exclaimed, "Oh! Wooden chicken! This isn't a big old scary house! It's a tiny weeny one! We're inside the dolls' house!... The dolls' house in the cupboard!" Grabbing the base of the grandfather clock, the Doctor toppled it over and called, "Timber!"

He and Alex then used it as a battering ram to smash the doll over as the Doctor ruminated about what George put in his cupboard, including "scary people like the nasty landlord there. Or us, now he thinks we're a threat. He hides them away – in here – where they can't get at him. Come on!" As the Doctor and Alex made a run for it, the landlord remained frozen as the doll struggled upright. "Purcell! Purcell, move!" called Alex, as the man dejectedly shook his head: "Can't get away. They're everywhere. Everywhere!"

Below:

Purcell won't be collecting the rent any more...



After helping Mrs Rossiter tidy the bin bags the next morning, Amy originally saw the 'Eye Patch Lady' from Episode 2 – *Day of the Moon* [2011 – see Volume 66] before insisting to Rory that she was fine and saying goodbye to Mrs Rossiter. After the TARDIS had dematerialised, a 'skinny man' and a 'dumpy woman' were to have been seen carrying a stack of bibles on a walkway on the top floor of Rowbarton House. The door of the McKenzies' flat was opened by the twins – Daisy and Ruby – to show the skinny man smiling and holding up a leaflet with 'a happy happy, smiling family sunlit by Heavenly sun-beams' and asking, "Hello love. Are your mummy and daddy at home?"

Food-and-wine readthrough

The events of the episode began on Night 1 and concluded on Day 2, with the story set in 2011. In the script, it was indicated that a digital date would appear in the corner of the family photographs: 24.12.02 for the party shots and 11.01.03 for the birth of George.

Although originally scheduled for 2pm on Tuesday 31 August in the Warehouse Room of the Atlantic Wharf Novotel in Cardiff, the readthrough actually took place in the kitchen of Steven Moffat's home in London on the evening of Friday 2 September. The main cast of Matt Smith, Karen Gillan and Arthur Darvill were still in the capital prior to production starting in Cardiff, and so it was convenient for them to join the main guest cast and crew at the executive producer's house on a warm summer's day; "Food and wine at a readthrough – that's how you should do them," recalled Gatiss of the idyllic setting for the first reading of his script. The main guest star for Gatiss's episode was Daniel Mays as Alex, who had starred in the 2005




dark comedy thriller *Funland* (in which Gatiss had also appeared) and had since featured prominently in *Plus One*, *Ashes to Ashes* and the new BBC One science-fiction series *Outcasts* recorded earlier in the year. Because of Mays' casting, Gatiss added in the phrase "maybe later" as dialogue in the script; this had been a catchphrase of theirs during the recording of *Funland*. Appearing as Alex's wife Claire was Emma Cunniffe who had featured in *Life After Birth* and *The Lakes*. With only the five main cast members present, Mark Gatiss did voices for all the other different characters in the script.

Also appearing in the episode was Leila Hoffman – playing Mrs Rossiter – who had appeared in *How Not to Live Your Life*. Photos of Mays and Cunniffe with young Jamie Oram, who played George, were taken for later use during recording.

Following the readthrough, a series of pink revisions was issued on Saturday 4 December. Initially these were small revisions to scenes of George alone in his bedroom, including the addition of the dialogue between Amy and Rory outside the flat, which the boy overheard. It was also decided to drop a running gag about doorstep religion ("I got away with that for several drafts!" laughed Gatiss) and replace it with dialogue where Rory

considered junk mail appearing on the psychic paper. There were numerous changes to the action in the dolls' house, including Amy finding the lamp with a bulb in the kitchen to disprove her notion that this was the eighteenth century, Alex taking joint responsibility over the idea of George's cupboard, and the addition of the electric candelabrum in the entrance hall. The sequencing of Purcell's fate in the dolls' house was reworked, and the early reveal of Amy looking out of the dolls' house window was dropped. A scene of Rory and Amy on the cedar staircase was deleted and dialogue between the Doctor and Alex rearranged heavily to shift Purcell turning into a doll so it was witnessed by Amy and Rory. Several new short scenes of George in his bedroom looking at the cupboard were inserted including him flashing the lights, and the number of dolls pursuing Amy and Rory was increased from two to three. The scene of Amy telling Rory that they could take control of confronting the dolls was revised, as was Amy's capture and transformation. The scene of the Doctor showing Alex how they could attack the peg-doll with the scissors was added in place of the sequence where they originally saw Purcell turned into a peg-doll, and Amy's vision of the 'Eye Patch Lady' was shifted to the very end of the script as the pay-off with the door-to-door religious couple was dropped.

The day before work on 'Series 11.2' commenced, it was announced at AussieCon 4 in Melbourne that the 2009 *Doctor Who* Special *The Waters of Mars* had won the 2010 Hugo Award for Best Dramatic Presentation (Short Form) as voted for by the world science-fiction community; this had been won by *Doctor Who* in three of the four previous years. 

Left:

The Doctor loves a good puzzle.

Production

Back in Wales, recording for the first week was scheduled to take place at Pembroke House, the former St Winefride's Hospital nursing home which had closed in 2007 for redevelopment and was then being hired out to television companies in the Canton area of Cardiff. Since this first week was scheduled around the scenes in the flat mainly with the Doctor, Alex and George, Karen Gillan and Arthur Darvill were not required.

Recording was scheduled carefully around the working hours for Jamie Oram; for example, although the unit was working from 8am to 7pm, on Monday 6 September Oram was only available from 9am to 4.30pm. To help with the young actor's scheduling, Alex Watkins was hired as his stand-in for line-ups, with both youngsters having tutoring around their work on set. With blackouts erected at the windows to simulate night, the first scene of the Doctor trying to explain the situation to Alex in



the kitchen saw a lot of improvising from Matt Smith and Daniel Mays, particularly with regards to the family fridge. The Doctor's arrival in George's bedroom was recorded next, followed by material in the front room with the Doctor getting the photo album and Claire commenting that George needed a Doctor. 'Matt's performance [is] a joy. Wonderfully talented actor,' tweeted Richard Clark that evening. 'Sadly can't reveal anything about guests, except that I'm delighted.'

Also that evening, Karen Gillan and Steven Moffat had been at the Dorchester Hotel in London where *Doctor Who* had won the Best Family Drama category at the *TV Choice* Awards hosted by Alexander Armstrong.

Back in Cardiff, the next three days saw recording scheduled for 9am to 8pm at the disused care centre. Tuesday 7 was mainly focussed on scenes in George's bedroom with the Doctor looking at the cupboard, George listening to his parents and seeing

Connections: Sonic settings

► The Doctor echoes the irritation that the sonic screwdriver doesn't have a wood setting, mentioned by Donna Noble in *Silence in the Library/Forest of the Dead* [2008 – see Volume 59].



the scary shadow of Mrs Rossiter pass by (played by a supporting artist), and then scenes of the boy alone in his room after sending his father and the Doctor to the dolls' house. In the evening, the scenes in Purcell's front room were recorded in another part of the property, with Andy Tiernan joining the cast as the landlord, accompanied

by Elvis, a dog provided by Martin Winfield of Rockwood Animals; included on the playback for Purcell's television was a short extract from an episode of the BBC1 detective series *Bergerac* entitled *The Lohans* (originally screened on Saturday 9 March 1991) and Andy Tiernan wore the jumper sported by Ray Winstone in the 1997 urban drama movie *Nil by Mouth*. At lunchtime, Smith departed the location shoot to travel to London where he attended the GQ Men of the Year ceremony at the Royal Opera House; Smith was voted Best Actor and received his award from artist Tracey Emin.

Meanwhile back at Upper Boat, the crew from BBC Three's *Doctor Who Confidential* had attended choreographer Ailsa Berk's

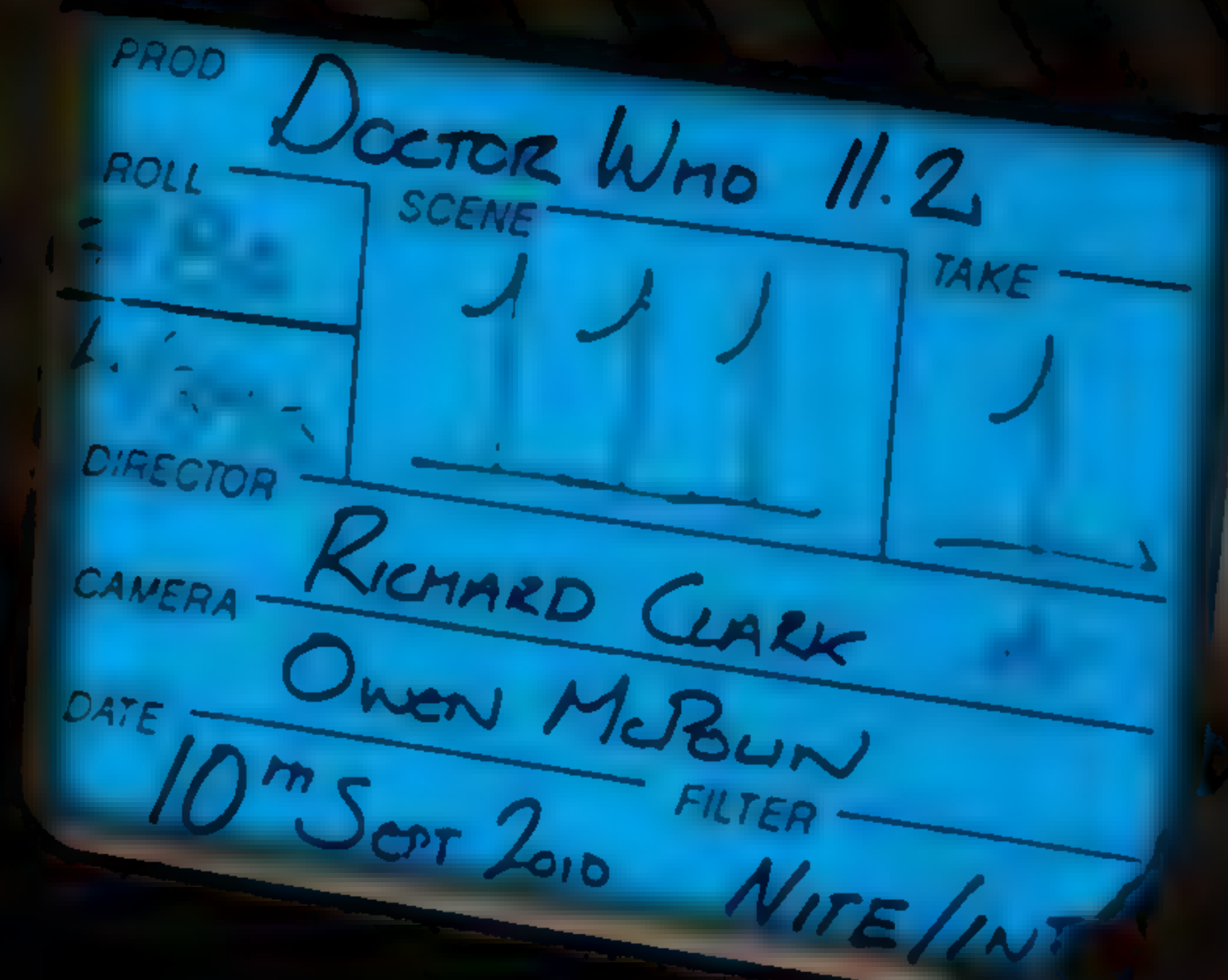
Below:
"Tonight,
Doctor, this
is your life!"



training session with the movement artists who would be playing the peg-dolls. The costumes for the dolls had been constructed by specialist props maker Robert Allsopp and were carefully crafted from clay models; Gatiss had originally envisaged the doll head to be crude as if carved with a knife, with their faces distorted by cracks and surrounded by wool hair to evoke a form of 'primal fear'. When inside the costumes, a technique was developed where the performers kept the lower parts of their body very stiff and wooden, and let their arms swing loosely. Because the headpieces of the doll costumes would offer little visibility, the performers practised moving up and down the stairs on the TARDIS set while wearing pin-hole masks, and working out techniques for remembering how many steps to take in a given direction.

Pembroke House

Next morning, Smith was back at work in Canton where recording started on George's bedtime ritual with his mother and continued with shots of the child in his bedroom before the Doctor made his approach to the cupboard. The front room scene of Alex discussing his son's fears with the Doctor wrapped recording for the day. The fourth day at Pembroke House – Thursday 9 September – included a session to take publicity photographs of Alex and his family, with recording covering the Doctor demonstrating his sonic and confirming to the boy that monsters were real; a B camera unit then recorded pick-up shots over George's shoulder in the bedroom while recording continued in the kitchen with the Doctor assuring Claire that her son was fine, and then covering the Doctor's debate on whether to open the



cupboard before the evening concluded with the visit of Purcell (and Bernard) to demand the rent.

The final day at the former hospital was scheduled from 8am to 8pm on Friday 10; 'Seriously up against it today. One v complicated scene + still to hoover up shots we've dropped,' tweeted Richard Clark at 7am. The schedule completed the shots in George's bedroom and continued with the Doctor's arrival at the flat and Alex watching television in the front room. The key scenes of the Doctor figuring George out were recorded last, concluding with the Doctor and Alex being sucked into the dolls' house; for this, Smith and Mays were placed in harnesses and pulled towards the cupboard in a sequence supervised by stunt co-ordinator Crispin Layfield.

The second week of the block was also to be spent away from *Doctor Who*'s unit base, this time venturing over to the seventeenth-century mansion of Dyrham Park, a National Trust property in a deer estate near Bath in Gloucestershire; the presence of deer and cows meant that the

BBC Wales unit had a specific route into the estate allocated to them... but even so, the art department still got blocked by cattle. Apart from Wednesday and Thursday, the property would be open to the public, as usual, during the autumn months. The venue had been selected from a study of Georgian houses in that part of the world, with its outstanding feature being the main staircase and the distinctively patterned entrance hall floor which had a dark and magical feel. Over the weekend, the BBC team had set about turning the mansion into a dolls' house. Antiques and other furniture were removed from key rooms to make the interior look 'simpler' and the mansion was then dressed with children's-style furniture which seemed to be the wrong scale, or with oversized grain, all placed in a manner as if they were toys left by a child at the end of play. The doorknob of the entrance hall door was

Above:

Jamie Oram, playing George, prepares for a take.

Connections: Perceptive

▶ The Doctor refers to a perception filter, as seen in *The Eleventh Hour* [2010 - see Volume 63]. Variations on this technology, capable of tricking the brain, had been seen in *Human Nature/The Family of Blood* [2007 - see Volume 56] and in *Utopia/The Sound of Drums/Last of the Time Lords* [2007 - see Volume 56].





covered as required by the script, and the lights removed to add to the gloom of the night-time scenes.

Recording ran from 8.30am to 6.30pm and saw Gillan and Darvill rejoining the cast – although Smith had Monday 13 September free. Work started with Amy and Rory in the kitchen and the nearby corridors where Mrs Rossiter was alone and scared. Work then moved on to scenes in the entrance hall and the white staircase which saw the first use of the peg-doll costumes; the two dolls in this instance were played by Louise Bowen and Nathalie Cuzner while fittings for the other doll outfits were conducted with their colleagues. ‘I’m scared filming this. The kids are gonna freak,’ tweeted the director that evening at 7pm.

Fainting peg-dolls

The second day at Dyrham Park saw Smith and Mays join Gillan and Darvill and began with the completion of Rory and Amy encountering a doll off the white staircase. This main entrance area was used for the rest of the day on scenes such as the Doctor realising that George was a Tenza, and the Doctor discovering the giant scissors. Ailsa Berk was on hand to rehearse all the dolls on the first main day that the threatening figures were to appear, and Mark Gatiss was also present to see his horrors brought to life. ‘Lights refused to play ball and one of the poor performers fainted... From the heat, amongst other things,’ tweeted Clark after that day’s wrap.

Publicity photographs of the dolls were taken at Dyrham Park during recording on Wednesday 15 September, with a photocall for the regulars and guest stars at lunchtime; indeed, Gillan was only required for the photoshoot and had no

scenes to record that day. The *Confidential* crew was also present for the recording of the climax in the entrance hall and on the white staircase. This required special multiplication effects shots to be recorded for the dolls, with stunt performer Lucinda ‘Bean’ Peel swapping costumes with Nathalie Cuzner to perform the fall down the stairs as the Mrs Rossiter doll under the supervision of Crispin Layfield. Gillan – who had been scared of china dolls when she was little – also got to see her peg-doll alter-ego, telling documentary *Doctor Who Insider*, “It was hilarious when we first saw the Amy doll.” In between takes, Smith, Gillan and Darvill found time to sing a special song about *Doctor Who Confidential* around a piano, and Gillan was teased when her co-stars found a magazine which contained the fashion article *Karen Gillan’s Timeless Trends*. Gillan and Darvill also chatted about the energetic nature of Jamie Oram (“Jamie is brilliant,” noted Gillan. “He is such a little personality”) while Jamie said of Matt Smith, “He’s a very funny chap.” Meanwhile, the Press Association ran a story about how Matt Smith had been ‘officially recognised’ as the youngest actor to play the Doctor

Below:

Cutting through the peg-dolls.



Connections: Death date

► The final shot in the TARDIS displayed the file seen on board the Teselecta in *Let's Kill Hitler* [see page 40] that confirmed the date of the Doctor's death at Lake Silencio. This event had already been witnessed in *The Impossible Astronaut*/
Day of the Moon [2011 – see Volume 66].



Above right:
Purcell has a
new look...

in the new edition of the *Guinness World Records*, which offered a whole section of *Doctor Who* records.

The three regulars and Daniel Mays were needed for recording on Thursday 16, kicking off with the bulbs going out on the Doctor and Alex in the entrance hall, after which an effects shot of Amy and Rory to be placed in the window of the dolls' house was recorded. Next came the dining room sequence of the Doctor

deducing where he and Alex were, followed by Amy and Rory attempting to solve the same puzzle in the leather room, and finally the Doctor explaining about the perception filter in the long corridor.

The final day at Dyrham Park saw the *Confidential* crew on hand again to chat to crew members, including location manager Nicky James, art director Karl Probert and choreographer Ailsa Berk. Only Gillan, Darvill and Tiernan of the main cast were required for the day. The capture and transformation of Purcell was recorded first, with cutaway shots of the doll transformations recorded by a B camera team. A Polaroid photograph of Purcell in the dolls' dress was also taken for use in a later scene. The material with Amy and Rory hiding in the library was taped next, concluding with the action scene in which Amy too fell victim to the wooden stalkers; Crispin Layfield carefully supervised this scene with Bean Peel as the female doll knocked over by Rory and Amy. 'Watching *Doctor Who* rushes. Those. Things. Are. SCARY!!!!!!' tweeted Steven Moffat that evening.

The third and final major location for the episode saw the arrival of the *Doctor*



Who team on Saturday 18 September, with the BBC Wales team again venturing into England – this time to the Waring House estate of flats at Redcliffe Hill in Bristol which had recently been used by BBC Wales for *Being Human*. The block offered the crisp 1960s architecture that Richard Clark had been looking for, and most of the residents were very welcoming to the BBC team – even when giant lights had been erected on eight-storey-high cranes to illuminate the upper walkways. Scheduled for 4pm to 2am, this was the final day for Mays, Cunniffe and Oram, starting with the Doctor departing from Alex and Claire's flat and Claire's arrival home during daylight. The Doctor's visit to Mrs Rossiter was recorded next, followed by the Doctor spotting George at the window from the walkway, and Amy and Rory passing by outside George's bedroom. The night scenes continued with the Doctor entering Alex's flat and Purcell coming for the rent, as well as the opening scene of Mrs Rossiter getting into the lift.

Following a Sunday off for the crew, Dan Tostevin of *Doctor Who Magazine* and a housing manager representative of Bristol City Council were both present for overnight recording from 5.30pm to 3.30am on Monday 20 back at Waring House. Scenes of Mrs Rossiter waking in the bin bags and then being helped by Rory and Amy were recorded first as darkness fell. 'Well it's no secret where

we're filming. We're surrounded. What's more the paparazzi are on to us', tweeted Richard Clark at just after 7pm, and quite a crowd of onlookers assembled during the night with the show's stars signing autographs between takes. The bin bag scenes were followed by the TARDIS travellers by the fourth-floor walkway lift and then their approach to the estate. A lift technician was present for scenes with Amy and Rory in the elevator, and other material recorded included establishing shots of Rowbarton House plus Mrs Rossiter on the walkway with her shopping.

Final night on location

The final night at Waring House – Tuesday 21 – was scheduled from 4.30pm to 2.30am and saw the *Confidential* crew following third assistant director Heddi-Joy Taylor-Welch for the day as part of its *A Day in the Life* strand. The first scene to be recorded was the final sequence of Amy seeing the Eye Patch Lady as the trio left for the TARDIS; Gillan was given a silver ball on a stick as an eye-line



marker for this scene which it was planned would be completed in post-production. Next came the material with Amy meeting the McKenzie twins at their flat, and Rory's conversation on Purcell's doorstep, plus other inserts including a cutaway for the final scene of the Doctor looking at the Polaroid of the dress-clad Purcell. The B camera unit also recorded shots of the lift operating and arriving in the lobby empty, and a shot of a football kicked against a window. The main sequence remaining was of Mrs Rossiter being sucked into the bags, arranged by Crispin Layfield and performed by stunt artist Danielle da Costa; *Confidential* covered this and chatted to the stunt duo before the wrap. 'Dr Who series 6, ep 4 is officially in the can. (apart from some green goo shots tomorrow – I kid you not) One down, one to go,' tweeted Clark at 3am.

Who's the new action girl? asked *The Sun* on Wednesday 22 as it ran a paparazzi shot of Karen Gillan jumping off a low ledge from the Bristol location work. With almost all the material for the episode now completed, focus was shifted to Neil Gaiman's *The Doctor's Wife* [2011 – see Volume 67] instead. Overnight recording the next night in Dragon Studios at Pencoed concentrated on the Gaiman episode, but the *Confidential* crew paid special attention to the effects shot of Purcell sinking into the floor which was recorded during the night by the B camera unit. Danny Hargreaves of Real SFX arranged the tank of green slime into which both Andy Tiernan and his stand-in Matthew Doman would be lowered on a descending hydraulic platform; as the artists sank down into the carefully prepared green slime, they would vanish from the feet upwards.

Left:
It's a
dog's life.



Connections: Mountain goat

► Mrs Rossiter refers to going up and down the stairs like Sherpa Tenzing, in reference to Tenzing Norgay, the Nepali mountaineer who had climbed Mount Everest in 1953 alongside Sir Edmund Hillary.

Connections: Soapland

Rory comments on the Doctor being in *EastEnders*-land in reference to the popular BBC One urban soap opera which had debuted in 1985 and crossed over with *Doctor Who* in 1993's charity item *Dimensions in Time* as well as featuring in *Army of Ghosts/Doomsday* [2006 - see Volume 53].



Above right: George faces his fears.

Meanwhile, the *Bristol Evening Post* reported on *Cast and crew of Dr Who film scenes in Bristol for latest series* regarding the work taking place off the Commercial Road in the city. Next evening, the B camera unit recorded inserts of lift numbers at Dragon Studios amongst work for *The Doctor's Wife*.

The TARDIS scene at the start of the serial was recorded with material for *The Doctor's Wife* at Upper Boat on Friday 1 October, with costume changes for

the three regulars towards the 4am wrap. Thursday 7 October saw the B camera unit at work recording a number of insert shots such as the dolls' house in the cupboard and the Doctor with the sonic.

Towards the end of 2010, it was decided that to give more variation of tone at the start of the series, the dark *Night Terrors* (still titled *What Are Little Boys*



Made Of? at this stage) would be moved to the second half of the series as Episode 9, and a new Episode 3 recorded (ie *The Curse of the Black Spot* [2011 - see Volume 67]) with the current Episode 3 (*The Doctor's Wife*) moving back to Episode 4. As such, the end of the episode with the appearance of Madame Kovarian did not need to be recorded or assembled, and a new concluding scene with the Doctor, Rory and Amy on the TARDIS set was written. This was shot on Saturday 16 April 2011. Mark Gatiss was told of the change of slot while appearing in *Season's Greetings* at the National Theatre shortly before Christmas.

PRODUCTION

Mon 6 Sep 10 St Winefride's Hospital, Romilly Road/Conway Road, Canton, Cardiff (Flat - Kitchen/George's Bedroom/Front Room)

Tue 7 Sep 10 St Winefride's Hospital (Flat - George's Bedroom/Purcell's Flat - Front Room)

Wed 8 Sep 10 St Winefride's Hospital (Flat - George's Bedroom/Front Room)

Thu 9 Sep 10 St Winefride's Hospital (Flat - George's Bedroom/Kitchen/Front Room/Hallway)

Fri 10 Sep 10 St Winifred's Hospital (Flat - George's Bedroom/Hallway/Front Room)

Mon 13 Sep 10 Dyrham Park, Dyrham, near Bath, Gloucestershire (Kitchen/

Corridor near Kitchen/Entrance Hall/White Staircase)

Tue 14 Sep 10 Dyrham Park (White Staircase/Entrance Hall)

Wed 15 Sep 10 Dyrham Park (White Staircase)

Thu 16 Sep 10 Dyrham Park (Entrance Hall/Dining Room/Leather Room/Long Corridor)

Fri 17 Sep 10 Dyrham Park (Corridor/Leather Room/Library)

Sat 18 Sep 10 Waring House, Redcliffe Hill, Bristol (Ext Alex + Claire's Flat/Mrs Rossiter's Flat - Doorway/Rowbarton House - Walkway/Ext Rowbarton House)

Mon 20 Sep 10 Waring House (Dustbin Area/Rowbarton House - Walkway/Ext

Rowbarton House/Lift/George's Flat - Walkway)

Tue 21 Sep 10 Waring House (Ext Rowbarton House/The McKenzies' Flat - Doorway/Purcell's Flat - Doorway/Dustbin Area/Rowbarton House - Lift Lobby/Walkway)

Wed 22 Sep 10 Dragon Studios, Pencoed, Near Bridgend: Purcell's Flat - Green Screen

Thu 23 Sep 10 Dragon Studios: Lift

Fri 1 Oct 10 Upper Boat Studios: Studio 1+2 - The TARDIS

Thu 7 Oct 10 Upper Boat Studios: Dolls House/Cupboard/Doctor with sonic

Sat 16 Apr 11 Upper Boat Studios: Studio 1+2 - The TARDIS

Post-production

In rough assemblies of the episode, there had been concern that the dolls had been very effective when immobile, but when they moved silently they had been less effective. As such, a sound was required for the dolls. Steven Moffat initially suggested a giggle from the dolls, and then maybe having a nursery rhyme spoken in a child's voice. In an early assembly, the 'weeping willow' song

from the 1961 horror film *The Innocents* (based on Henry James' *The Turn of the Screw*) was used as a placeholder. Moffat then asked Gatiss to come up with a new nursery rhyme in the form of a sinister piece which would pre-figure the Doctor's approaching death as seen in *The Impossible Astronaut/Day of the Moon* [2011 - see Volume 66]; this would prove so successful that it would feature in other subsequent episodes. This nursery rhyme was recorded

The Doctor's latest arch-enemy, a Rubik's Cube!

NIGHT TERROR



Above:
Do not touch
the peg-dolls!

Connections: Puzzler

► The Doctor plays with a Rubik's Cube, a 1970s puzzle toy which gained fame when mass marketed around the world in 1980.



in early January 2011 by child actresses Fern Duncan and Frances Encell for the closing scene, with their dialogue also replacing that of Mrs Rossiter and Purcell in some of the doll scenes.

Apart from the changes made when the episode was dropped down the running order, very little was trimmed from the finished programme. When Rory asked Purcell if everything

was okay, the landlord originally replied, "Hunky dory," and before seeing Bernard, Rory had asked the man, "Well, if I could just have a look around..." "Yeah, that'd be good," remarked Purcell when Rory suggested he could come back another time. Later, as Mrs Rossiter approached the bin bags and heard a rustling, she began to say, "Not rats. I couldn't bear..."

When Alex was telling the Doctor how George never cried, he originally continued, "Trapped his hand in the car door once. Not a sound. Not a single

tear.” As Alex continued to explain about George’s blinking getting out of hand, he added, “Compulsions, they’re called, I think. Least, that’s what it says on the internet.” Following the Doctor’s convoluted definition of pantophobia and how it wasn’t necessarily a fear of pants, Alex replied, “Well, we can’t leave clothes lying around cos George thinks they look like people. Crouching... in the darkness.” After the Doctor told Alex he would do his best for George, the dad asked, “You’re on your own, are you?” “Actually! Good point,” replied the Doctor. “That reminds me. Couple of... work colleagues of mine. Hope they’re OK...”

Episode cuts

In the kitchen, after Rory remarked on the wooden pan being stupid, he added, “Maybe there’s a chocolate tea-pot here somewhere.” When Amy found the huge glass eye in the drawer, he added, “What for? Nelson’s Column? It’s massive!” When Purcell came round to threaten Alex for the rent and described himself as a man with a dog on a chain, the landlord originally added, “Thinks he’s bloody Bill Sikes or sumfink,” in reference to the barbaric ruffian from Charles Dickens’ 1838 story *Oliver Twist* who kept a terrier called Bull’s Eye.

The dubbing of the playful children’s voices for the dolls was a late addition. Originally when Amy and Rory heard the noise of the first doll behind the door, it was Mrs Rossiter’s voice saying, “Please... help me... Please... Please... I don’t... I can’t see where I am...” Later on, the first of the two planned flashbacks was cut; this came from the front room scene and featured Alex telling the Doctor that he and Claire had considered sending George away somewhere.

The main cuts came at the end of the episode. As dawn rose over Rowbarton House, Amy and Rory heaped up bin-bags on a pile, while Mrs Rossiter watched approvingly and said, “Thank you. Very kind.” “You OK?” asked Rory. “I think so,” said the old lady, “I had the funniest dream last night, mind...” “Yeah,” replied Rory.

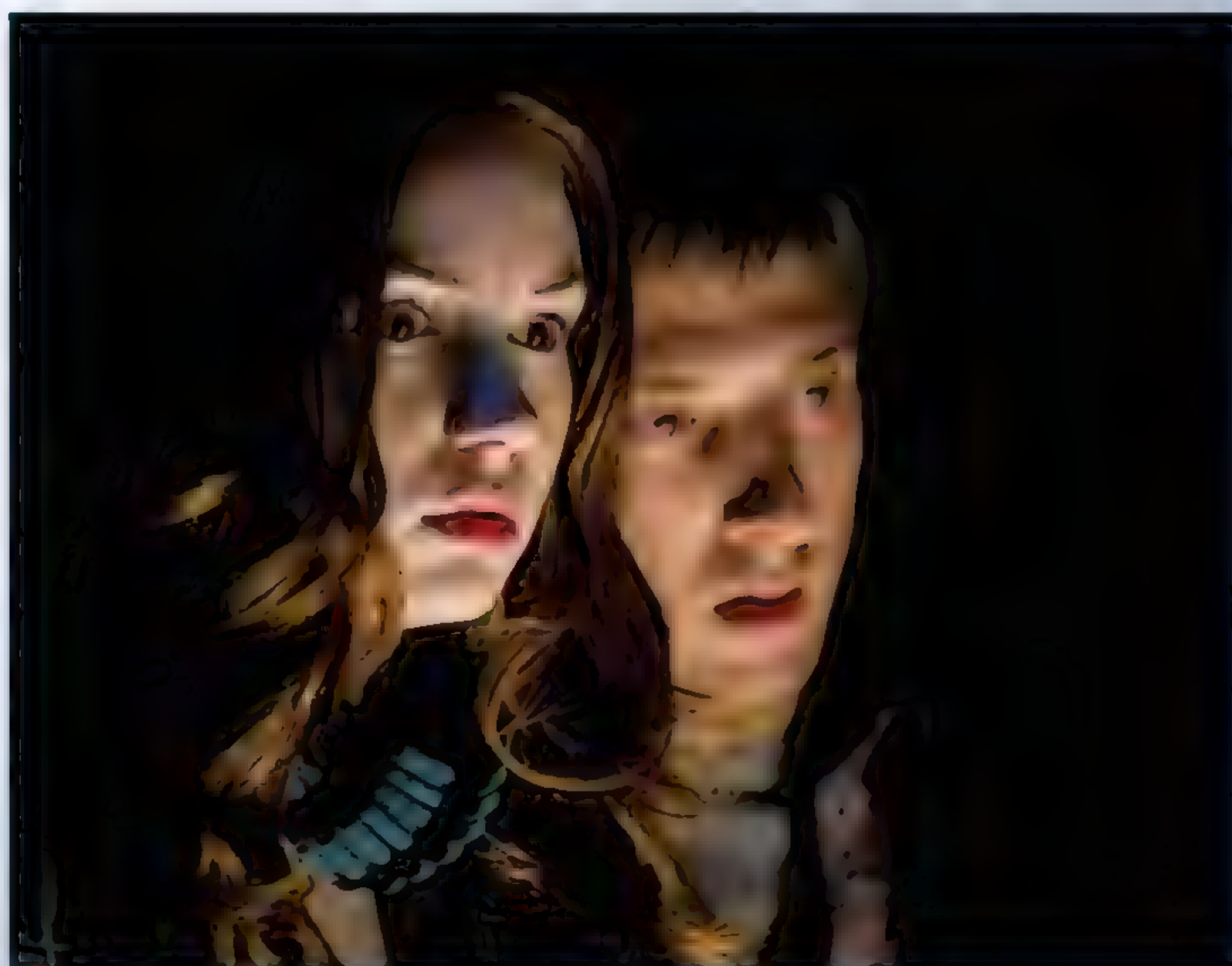
At the end of the scene where the Doctor joined his companions on the wall, as he strode off Amy originally asked, “Hang on, though. Why did we end up in there? In the dolls’ house?” “He must have seen you. Thought you were a threat. So you had to be tucked away with all the other scary things.” “And what did you tell the landlord bloke?” asked Rory. “Just enough to make sure he charges a lot less rent in future,” explained the Time Lord, whipping a Polaroid photo of Purcell in the doll’s dress from his pocket and explaining, “Just before Mr Purcell... turned back,

Connections: Jersey copper

▶ Purcell complains about re-runs of the 30-year-old *Bergerac*, a popular BBC1 detective series which ran from 1981 to 1991 and was then being repeated on channels such as Alibi and Yesterday. It starred John Nettles, and featured Louise Jameson in several series as Susan Young. Jameson played Fourth Doctor companion Leela from 1977-8.



Below:
Are the
Ponds dead?



NIGHT TERRORS

STUDIO



(Above)

Nobody puts the Doctor in a cupboard – except George.

I took a snap of him,” before adding, “Lovely day!” and walking off. Rory moved to follow, but Amy hung back and – in the uncompleted scene – saw the metal hatch with the Eye Patch Lady appear. “Amy, I just thought you’d want to know – she’s doing fine. Rest now,” said the strange vision before vanishing. Rory returned to his wife, realising she looked shocked. “It’s not real! It’s not real!” cried Amy, rubbing her eyes. “You OK? What’s not real?” asked her husband. “Nothing. Nothing, I’m fine!” insisted Amy as she walked off, leaving a troubled Rory watching her go.

New title...

Four cues for the episode were recorded by the BBC National Orchestra of Wales on Monday 24 January, and by now there was also discussion about the episode’s title which was considered to be too long. A new title, *House Call*, was considered, but Gatiss felt

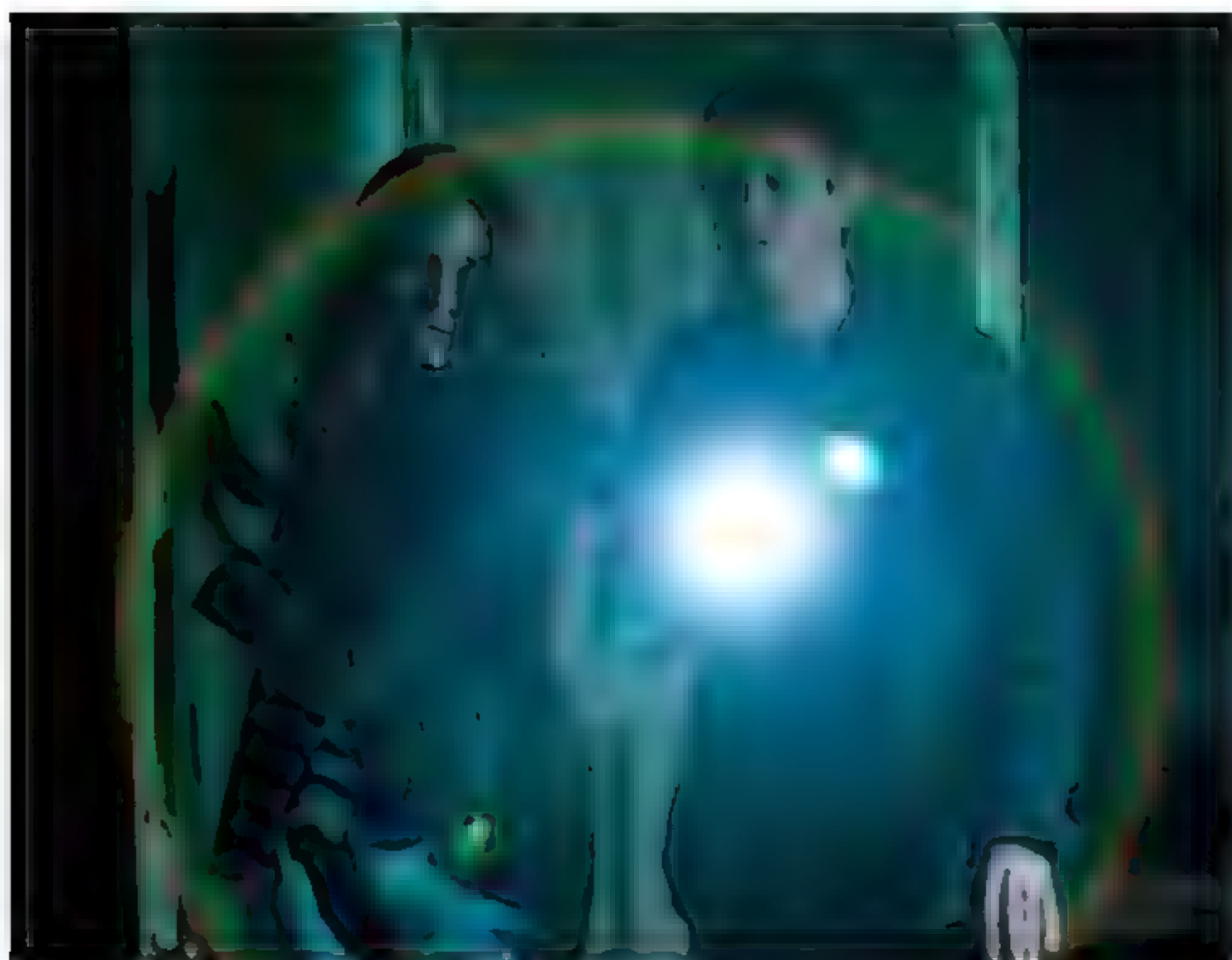
that this was not scary enough and wanted the episode to be called *Night Terrors*.

The new closing TARDIS scene was recorded along with scenes from *The Wedding of River Song* [2011 – see Volume 70] by director Jeremy Webb at the end of work at Upper Boat on Saturday 16 April, shortly before the 7pm wrap; two versions were recorded – a long version and a short version. Mark Gatiss confirmed the final title of the episode when speaking to Danny Baker on BBC Radio 5 Live on Saturday 18 June. When asked if he would like to play the Doctor himself, Gatiss replied of his position as a writer, “I am very happy where I am.” By then, he had already recorded some material as an actor for *The Wedding of River Song*.

The main score for *Night Terrors* comprised 28 cues recorded by 17 musicians led by Everton Nelson at Air Studios in London from 2pm to 5pm on Wednesday 13 July; these were then mixed the same evening. ■

Publicity

- ▶ *Doctor Who Magazine* issue 438, released on Thursday 25 August, featured a full preview of *Night Terrors*, with comments from writer Mark Gatiss.
- ▶ Following transmission of *Let's Kill Hitler* on Saturday 27 August, the BBC website began promoting *Night Terrors* by releasing a video interview with Daniel Mays (recorded in Soho on Thursday 4 August) in which the guest star explained, "The core to the episode is this very human relationship between father and son."
- ▶ When *Radio Times* was published on Tuesday 30, Patrick Mulkern nominated *Night Terrors* as Saturday's *Pick of the Day* alongside a photograph of George surrounded by the peg-dolls in the entrance hall; this preview promised 'plenty of chills to give younger viewers a disturbed night' while the programme billing had a photograph of the Doctor and Alex.



The BBC website released a further video on Wednesday 31 in which Matt Smith and current producer Marcus Wilson commented on the new episode, while *Doctor Who Confidential* offered a couple of previews of its own show on location at Dyrham Park.

- ▶ There was more *Confidential* material on Thursday 1 as Gillan revealed that Smith had cheekily written 'Wide Load' on her named canvas chair while at the National Trust estate, and Darvill had a quick chat with the excitable Jamie Oram. An audio trailer for the episode was also made available on Friday 2 September, while the *Radio Times* website carried an interview with Mark Gatiss in which the writer commented on the "nursery rhyme with a grim warning..." BBC America also presented a new edition of *Doctor Who Insider* entitled *Amy Pond, Sinister Doll* with Smith and Gillan commenting on the scary figures encountered by the Doctor's party.
- ▶ *Doctor Who* boss's blast at net fans declared *The Sun* on Saturday 3 as the tabloid commented on a Twitter comment from Steven Moffat about the isolated messages he had received from disgruntled fans. On a more positive note, in *The Independent* Laurie Pennu declared *The best future would be the one imagined by Doctor Who* in which she celebrated the show's role at a time of national crisis.

Left:

Amy and Rory take a new approach to date night.

Broadcast

Right:

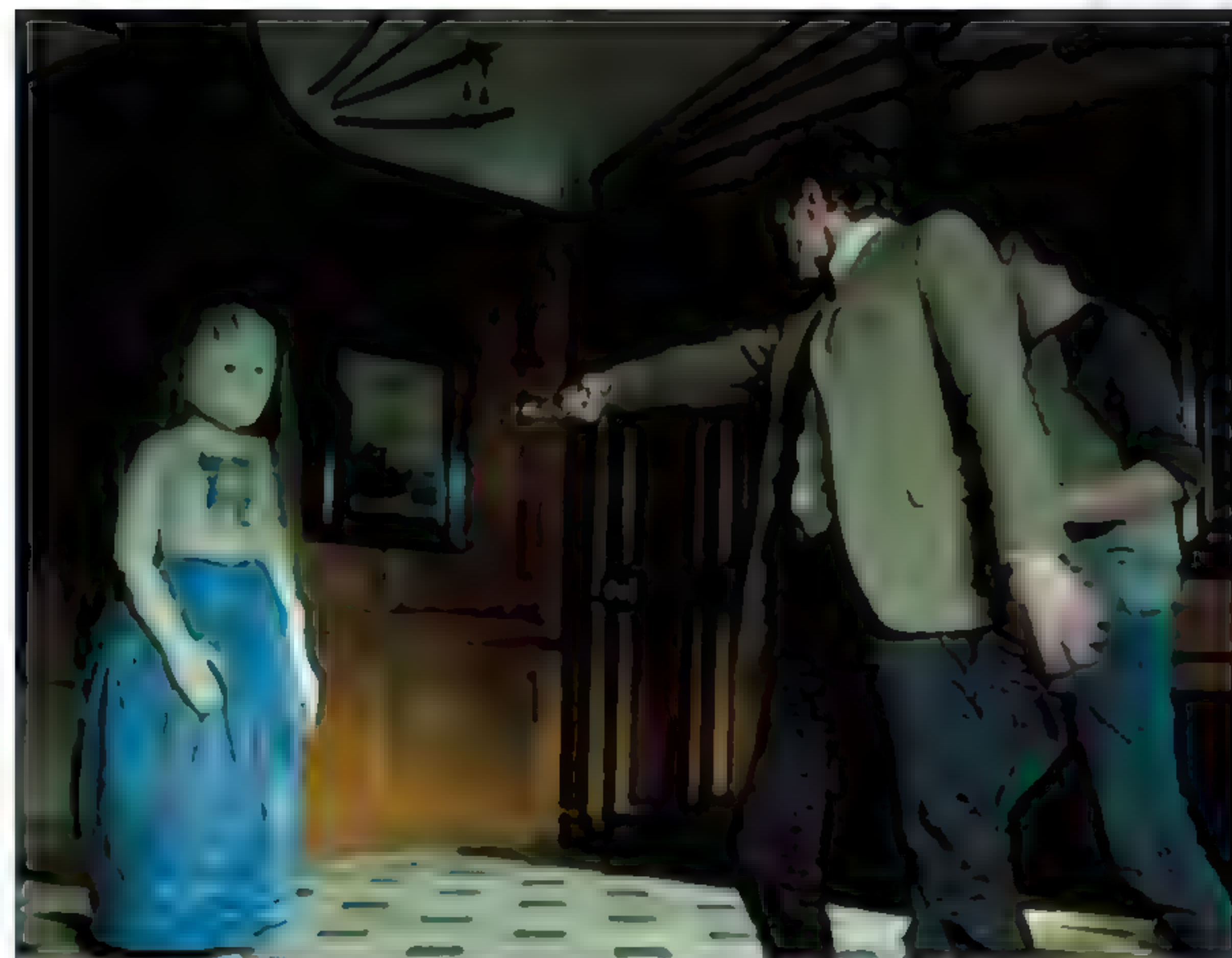
"I've got to invent a setting for wood."

▶ BBC One and BBC One HD screened *Night Terrors* that evening at 7pm, scheduled against the start of a new Ant and Dec show on ITV1: *Red or Black*. The associated *Doctor Who Confidential* – *About a Boy* – aired on BBC Three and BBC HD at 7.45pm and was repeated on BBC Three at 4.35am the next morning.

▶ Meanwhile, the press reviews came in from Dan Martin of *The Guardian* ('A classy, creepy episode of retro *Doctor Who*'), Gavin Fuller of *The Telegraph* ('A clever script [which] offered real surprises') and Neela Debnath of *The Independent* ('Beautifully written and very touching').

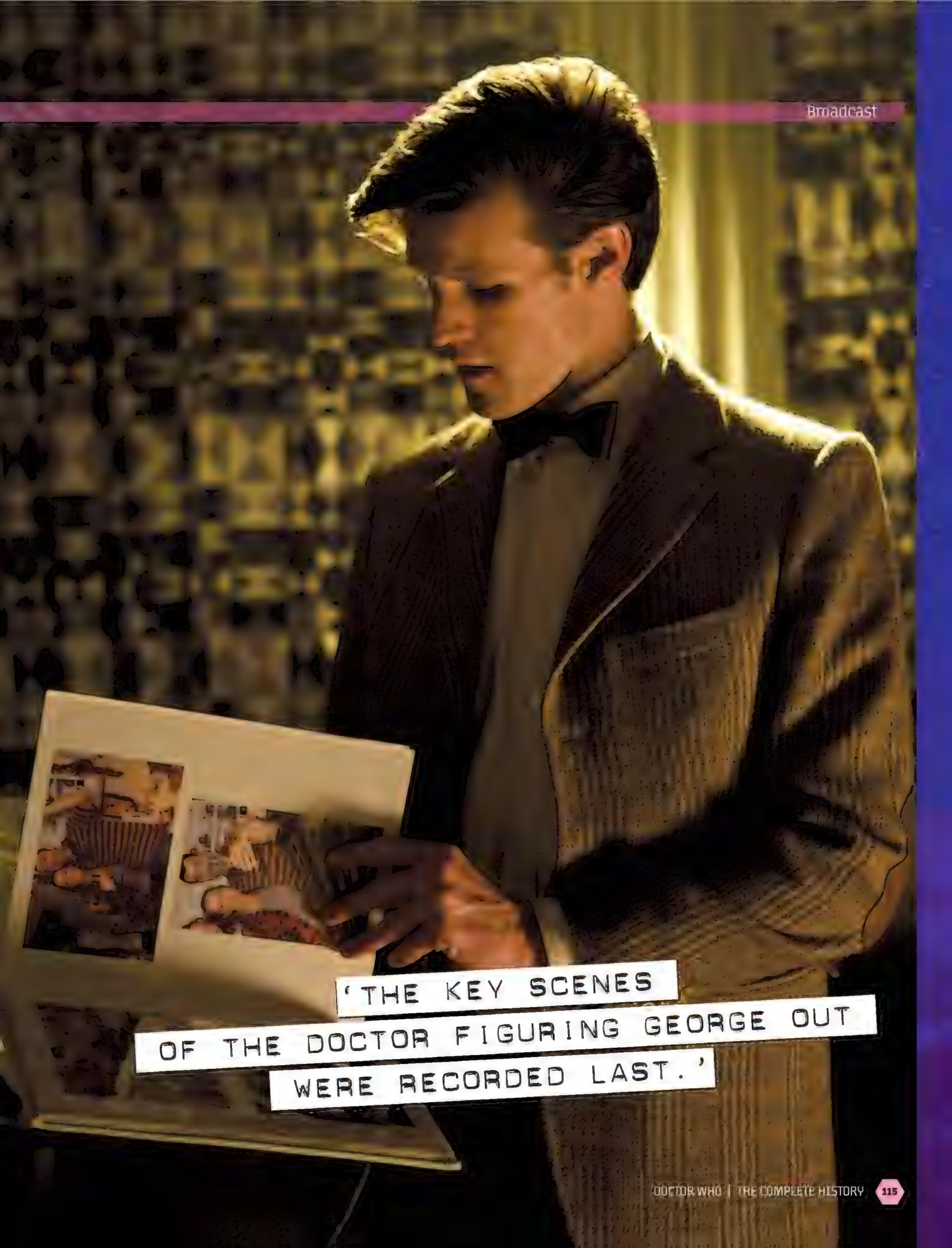
Below:

Daniel Mays prepares for a stunt shot.



commented of the plots, "I do have to read the scripts a couple of times myself. I'd be a really bad actor if I didn't. If you give Steven the time to tell the full story, which he does, it makes sense. It just doesn't make sense immediately. But isn't it good to raise questions? Isn't it brave to have a TV show on at half-past six that challenges audiences, challenges children, that doesn't set out to spoon-feed anyone? I'm so tired of TV that's patronising and simple." The paper ran a cartoon by David Haldane in which two Daleks said to each other: "Remember Tom Baker? Life was so much simpler then?"

▶ That evening, *Night Terrors* was repeated at 7pm on BBC Three, followed by a shortened edition of *About a Boy* at 7.45pm, with the same programmes screened at 4.20am next morning. *Night Terrors* and the short version of *About a Boy* were then



'THE KEY SCENES
OF THE DOCTOR FIGURING GEORGE OUT
WERE RECORDED LAST.'

NIGHT TERRORS

STORY 220

Above:
Behind you

repeated again by BBC Three at 7pm and 3.30am on the night of Friday 9 September.

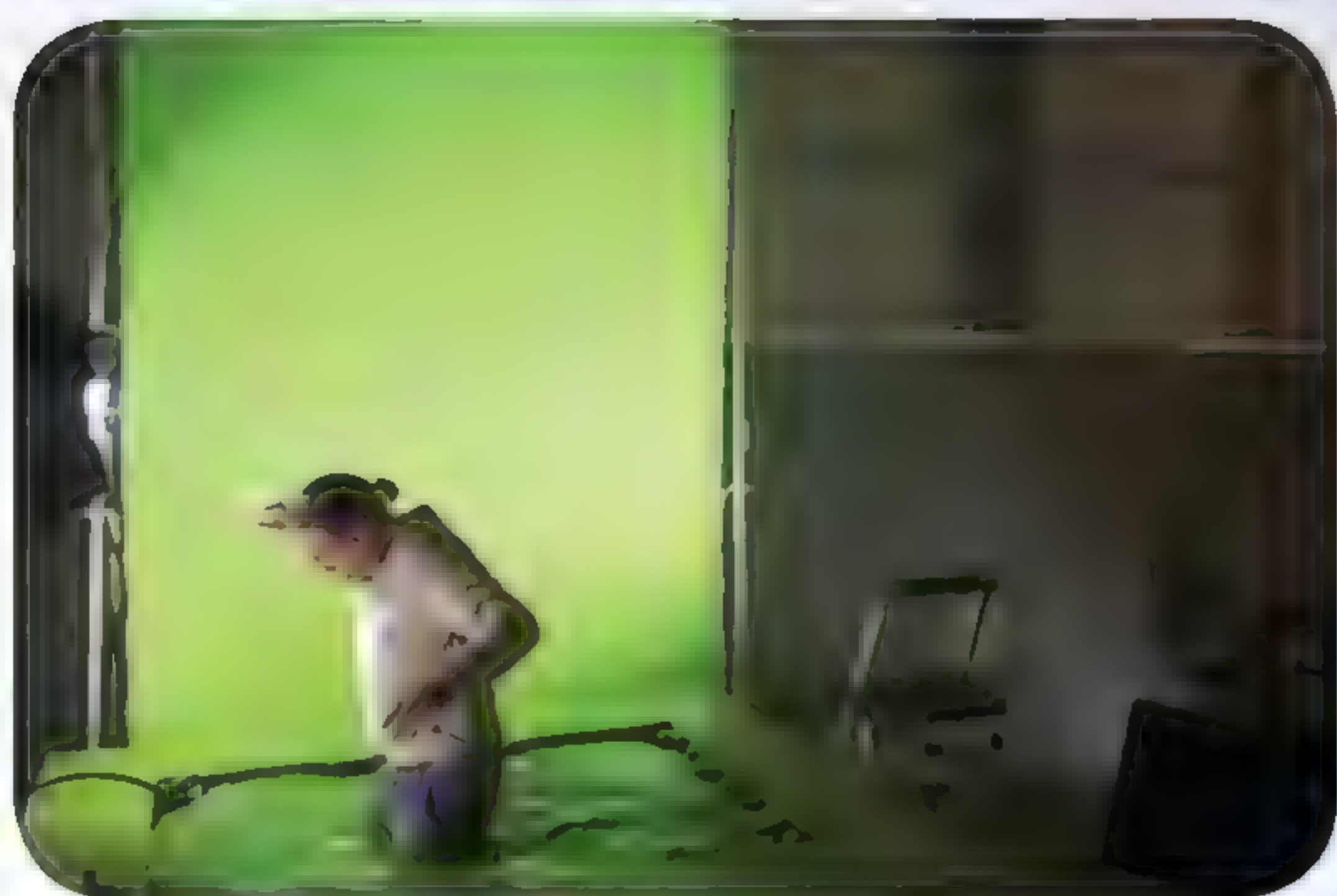
► Steven Moffat described Gatiss' warmly received episode as being a "child-friendly horror" and explained

on *Confidential* that Mark's love of the horror genre made him a perfect contributor to the series: "What Mark brings to *Doctor Who* is a love of the macabre. He actually loves it... *Doctor Who* must be both dark and funny – which is Mark."

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Night Terrors	Saturday 3 September 2011	7pm-7.45pm	BBC One/BBC HD	42'29"	7.07M (19th)	86

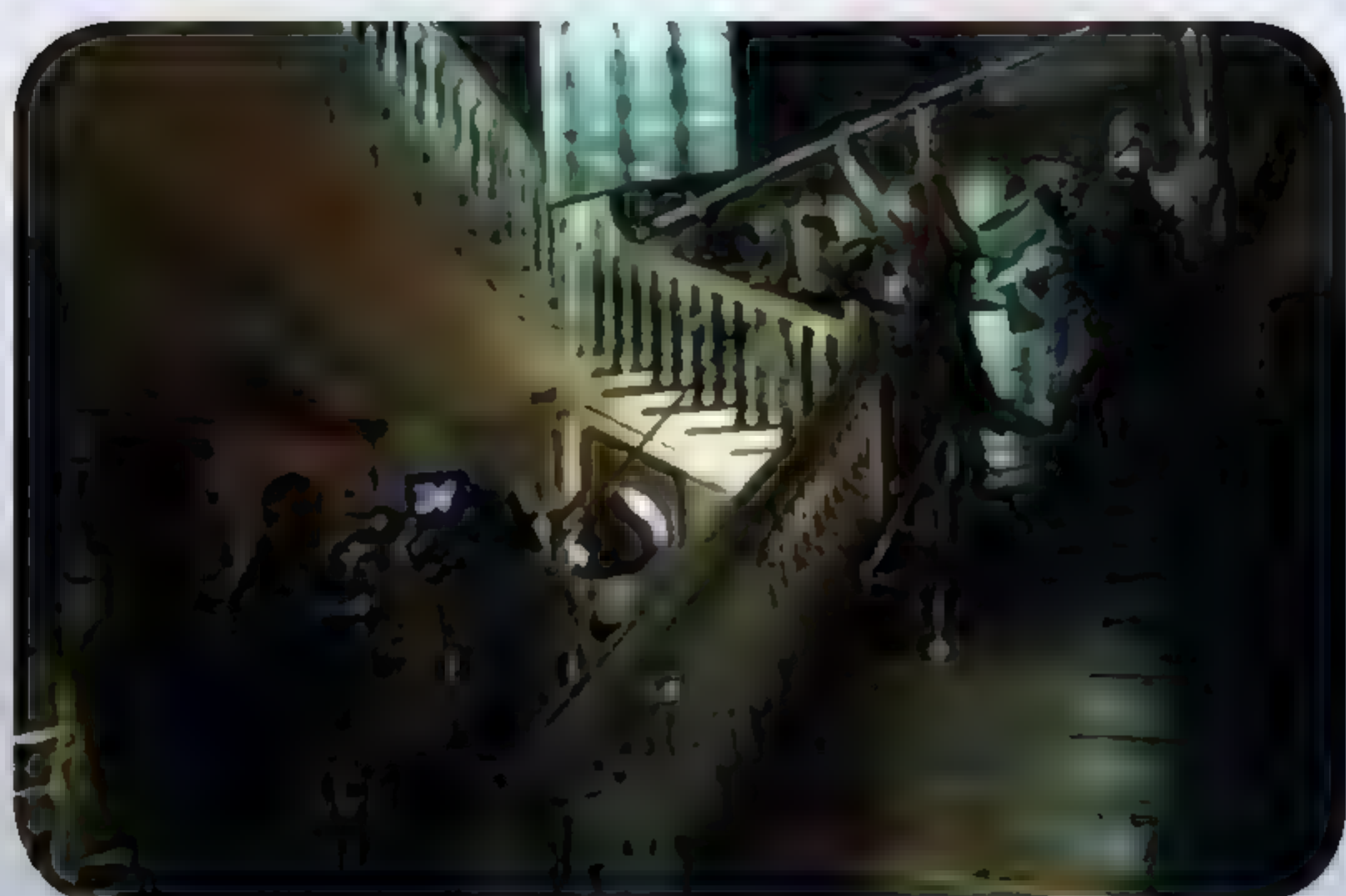
Merchandise



Left:
Behind the
scenes.



Below:
Character
Options' Peg
Soldier.



Night Terrors was released on DVD and Blu-ray as part of 2|entertain's *Doctor Who Series 6 – Part 2* in October 2011 and on *Doctor Who: The Complete Sixth Series* in November 2011; this set also included a short version of the corresponding *Doctor Who Confidential*. *Night Terrors* was also included in *Doctor Who: The Complete Series 1-7* Blu-ray box set in November 2013, and as part of a re-released and re-branded *The Complete Series Six* in August 2014.

In December 2011, Silva Screen released the two-disc CD set *Doctor Who Series 6* which included four tracks of music from *Night Terrors*, composed by Murray Gold and played by the BBC National Orchestra of Wales, conducted by Ben Foster.

A Peg Soldier 5" action figure was available from Character Options in September 2011, with some variants including a 'flesh sachet' to tie in with *The Rebel Flesh/The Almost People* [2011 – see Volume 67].



Cast and credits

CAST

The Doctor	..... Matt Smith
Amy Pond	..... Karen Gillan
Rory Williams	..... Arthur Darvill
	with
Alex	..... Daniel Mays
George	..... Jamie Oram
Claire	..... Emma Cunniffe
Purcell	..... Andy Tiernan
Mrs Rossiter	..... Leila Hoffman
Julie	..... Sophie Cosson

Below:

Rory – dead again?



UNCREDITED

Alex Watkins	..... Double/Stand-in for George
Matthew Burton, Alex Lee	..... Teens on Bikes
Sukhi Kaur, Ian Wilson	..... Passers
Pete Coggins	..... Caretaker
Irene McGillan	..... Witch Double for Mrs Rossiter
Dave James, Leona Sutherland	..... Passers
Maddison + Saya Karauna	..... Twins
Danielle Da Costa	..... Stunt Double for Mrs Rossiter
Louise Bowen	..... Female Doll
Matthew Doman	..... Stand-in for Purcell
Nathalie Cuzner	..... Mrs Rossiter Doll
Russell Cuzner	..... Purcell Doll
Barbara Fadden	..... Soldier Doll
Bean Peel	..... Stunt Double for Female Doll
Ruth Webb	..... Amy Doll
Bean Peel	..... Stunt Double for Mrs Rossiter Doll
Fern Duncan, Frances Encell	..... Voices
Gabriella Gillespie, Max Longmuir, Sonny Ashbourne-Serkis	..... Voices of the Dolls

CREDITS

Written by Mark Gatiss

Produced by Sanne Wohlenberg

Directed by Richard Clark

[uncredited: Jeremy Webb]

1st Assistant Director: Mick Pantaleo

[uncredited: Nick Brown]

2nd Assistant Director: James DeHaviland

3rd Assistant Director: Heddi-Joy Taylor-Welch

[uncredited: Hanna Haffenden, Sarah Bentley, Iestyn Hampson Jones]

Assistant Directors: Janine H Jones, Michael Curtis

Location Manager: Nicky James

[uncredited: Iwan Roberts]

Unit Manager: Rhys Griffiths

Location Assistant: Geraint Williams

Production Manager: Steffan Morris

[uncredited: Phillipa Cole]

Production Coordinator: Claire Hildred

Asst Production Coordinator: Helen Blyth
 Production Secretary: Scott Handcock
 Production Assistant: Charlie Coombes
 Asst Production Accountant: Rhys Evans
 Script Executive: Lindsey Alford
 Script Supervisor: Caroline Holder
 Camera Operator: Bob Shipsey
 [uncredited: James Leigh]
 Focus Pullers: Steve Rees, Jonathan Vidgen
 Grip: John Robinson [uncredited: Dai Hopkins]
 Camera Assistants: Simon Ridge, Svetlana Miko,
 Matthew Lepper [uncredited: Tom Hartley]
 Assistant Grip: Owen Charnley
 [uncredited: Sion Hopkins]
 Sound Maintenance Engineers: Jeff Welch,
 Dafydd Parry
 Gaffer: Mark Hutchings
 Best Boy: Pete Chester
 Electricians: Ben Griffiths, Bob Milton,
 Stephen Slocombe, Alan Tippetts
 Stunt Coordinator: Crispin Layfield
 Stunt Performers: Gordon Seed, Bean Peel,
 Danielle da Costa
 Supervising Art Directors: Stephen Nicholas,
 Karl Probert
 Set Decorator: Julian Luxton
 Production Buyer: Ben Morris
 Standby Art Director: Ciaran Thompson
 Assistant Art Director: Jackson Pope
 Concept Artist: Richard Shaun Williams
 Props Master: Paul Aitken
 Props Buyer: Adrian Anscombe
 Prop Chargehand: Rhys Jones
 Standby Props: Phil Shellard, Katherine Archer
 Dressing Props: Martin Broadbent, Kristian Wilsher
 Graphic Artist: Christina Tom
 Draughtsman: Julia Jones
 Petty Cash Buyer: Kate Wilson
 Standby Carpenter: Will Pope
 Standby Rigger: Bryan Griffiths
 [uncredited: Ian Redmond]
 Standby Painter: Helen Atherton
 Store Person: Jayne Davies
 Props Makers: Penny Howarth, Nicholas Robatto
 Props Driver: Medard Mankos



'JAMIE ORAM, PLAYING
GEORGE, SAID OF MATT SMITH:
"HE'S A VERY FUNNY CHAP."'





Practical Electrician: Albert James
 Construction Manager: Matthew Hywel-Davies
 Construction Chargehand: Scott Fisher
 Graphics: BBC Wales Graphics
 Assistant Costume Designer: Caroline McCall
 Costume Supervisor: Bobbie Peach
 [uncredited: Vicky Salway]
 Costume Assistants: Jason Gill, Yasemin Kascioglu,
 Emma Jones [uncredited: Emma Bevan,
 Caroline Thorpe, Kitty Kallister]
 Make-Up Supervisor: Pam Mullins
 Make-Up Artists: Vivienne Simpson, Allison Sing
 [uncredited: Cathy Davies, Ros Wilkins,
 Meinir Jones-Lewis]
 Dolls: Robert Allsopp
 Choreographer: Ailsa Berk
 VFX Producer: Beewan Athwal
 Casting Associate: Alice Purser
 Assistant Editor: Becky Trotman
 VFX Editor: Cat Gregory
 Post Production Supervisor: Nerys Davies
 Post Production Coordinator: Marie Brown
 Dubbing Mixer: Tim Ricketts
 Dialogue Editor: Paul McFadden
 Sound Effects Editor: Paul Jefferies
 Foley Editor: Jamie Talbutt

Online Editor: Jeremy Lott
 Colourist: Mick Vincent
 Online Conform: Mark Bright
 With thanks to

The BBC National Orchestra of Wales
 Conducted and Orchestrated by Ben Foster
 Mixed by Jake Jackson
 Recorded by Gerry O'Riordan
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Production Accountant: Dyfed Thomas
 Sound Recordist: Bryn Thomas
 Costume Designer: Barbara Kidd
 Make-Up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill
 Special Effects: Real SFX
 Editor: Peter H Oliver
 Production Designer: Michael Pickwoad
 Director of Photography: Owen McPolin
 [uncredited: Tim Palmer]
 Line Producer: Diana Barton
 Executive Producers: Steven Moffat,
 Piers Wenger, Beth Willis
 BBC | cymru wales
bbc.co.uk/doctorwho
 © BBC 2011

Left:

Alex will never let his son down.

Below:

Just another house call...



Profile

DANIEL MAYS

Alex

The versatile actor was born Daniel Alan Mays on 31 March 1978 into a working class family in Buckhurst Hill, Essex. Father Alan was an electrician and mother Toni (née Healey) became a secretary for his electrical business. They had married in 1972 and Daniel was the third of four boys.

He grew up sports mad and raised a Leyton Orient fan, but was inspired to get into dancing and performing after seeing Michael Jackson play at Wembley in 1988.

After two years at regular comprehensive he asked to go to stage school and spent three years at Italia Conti. The school was more geared to stage musical performance, but Mays found himself fascinated by improvisation classes taken by tutor Denis Noonan and considered moving into more serious drama.

Mays made his TV début in a sketch for Lee and Herring comedy series *Fist of Fun* (1996) and then studied at RADA. Graduating in 2000, he had no work for six months, before getting the part of 'Kevin' in four episodes of *EastEnders*.

Mays' film début came with a background role as a pilot in Steven Spielberg's *Pearl Harbor* (2001) but it was two films made with director Mike Leigh –

All or Nothing (2002) and *Vera Drake* (2004) – that shaped him as a performer. Leigh is famous for building storylines through intense workshops and improvisation among his cast. “Without a shadow of a doubt,” Mays would later reflect, “doing those two films with Mike early on has made me the actor I am.”

An association with the Royal Court theatre, formed early in Mays’ career, also developed his acting skills. After appearing in *Just a Bloke* (2002) and *The One with the Oven* (2002), he would go on to star in further productions *Ladybird* (2004), *The Winterling* (2006), *Motortown* (2006), *Scarborough* (2008) and *Hero* (2012).

He found early television supporting roles in *The Bill* (2001), *Manchild* (2002), *NCS Manhunt* (2002) and *Tipping the Velvet* (2002) but it was the lead role of Adam in Rona Munro’s semi-improvised BBC2 play *Rehab* (2003) that provided his TV breakthrough. Playing a drug addict, fresh from prison, it demonstrated Mays’ ability in tackling challenging roles. His early career is peppered with laddish geezers possessing complex depths.

Mays began to find lead roles in TV, including Jeremy Dyson’s bizarre thriller *Funland* (2005), crime thriller *Beneath the Skin* (2005), comedy *Plus One* (2009) and crime saga *Red Riding* (2009), as well as one-off parts in series including *The Street* (2009) and *Hustle* (2010).

Lead TV roles have included DCI Jim Keats in the final series of *Ashes to Ashes* (2010). He was also Cass Cromwell in the BBC’s shortlived futuristic science-fiction drama *Outcasts* (2011), ex-con Eddie Mottram in mini-series *Public Enemies* (2012), portrayed train robber Ronnie Biggs in crime biopic *Mrs Biggs* (2012) and was Samuel Pepys in historical drama *The Great Fire* (2014). He gave an acclaimed performance as central character Sergeant



Danny Waldron in the third series of *Line of Duty* (2016).

Above:
Daniel Mays
as Kevin in
EastEnders.

Mays continued to make inroads into film and parts to date include *Atonement* (2007), *The Bank Job* (2008), *Made in Dagenham* (2010), Spielberg’s *The Adventures of Tintin* (2011), made using motion capture and CGI, vampire film *Byzantium* (2012), *Victor Frankenstein* (2015), as Private Walker in the big-screen remake of *Dad’s Army* (2016), *The Infiltrator* (2016) and *The Limehouse Golem* (2016).

Stage performances have included *Moonlight* (2011, Donmar Warehouse), *Trelawny of the Wells* and *The Same Deep Water as Me* (both 2013, Donmar Warehouse), *Mojo* (2013, Harold Pinter Theatre), his National Theatre debut in *The Red Lion* (2015) and *The Caretaker* (2016, Old Vic, London).

He lives in north London with long-term partner Louise Burton, a former make-up artist whom he met working on MTV comedy *Top Buzzer* in 2004. Son Mylo was born December 2005 and daughter Dixie in 2012.

In 2016, Mays was added to the star cast of Sky Atlantic’s Black Power terrorist drama *Guerrilla*, which was planned for broadcast in 2017. ■

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BBC

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STORIES 218-220

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LET'S KILL HITLER

When the TARDIS is hijacked by Amy and Rory's friend Mels, it's just the start of an adventure that takes them to the office of Adolf Hitler in Berlin, 1938. How will the TARDIS crew cope when River Song's true purpose is revealed?

NIGHT TERRORS

The Doctor makes a rare house call when he receives a psychic message from George, a terrified little boy. Amy and Rory find themselves trapped in a sinister dolls' house, while the Doctor attempts to find the truth behind George's night terrors.

